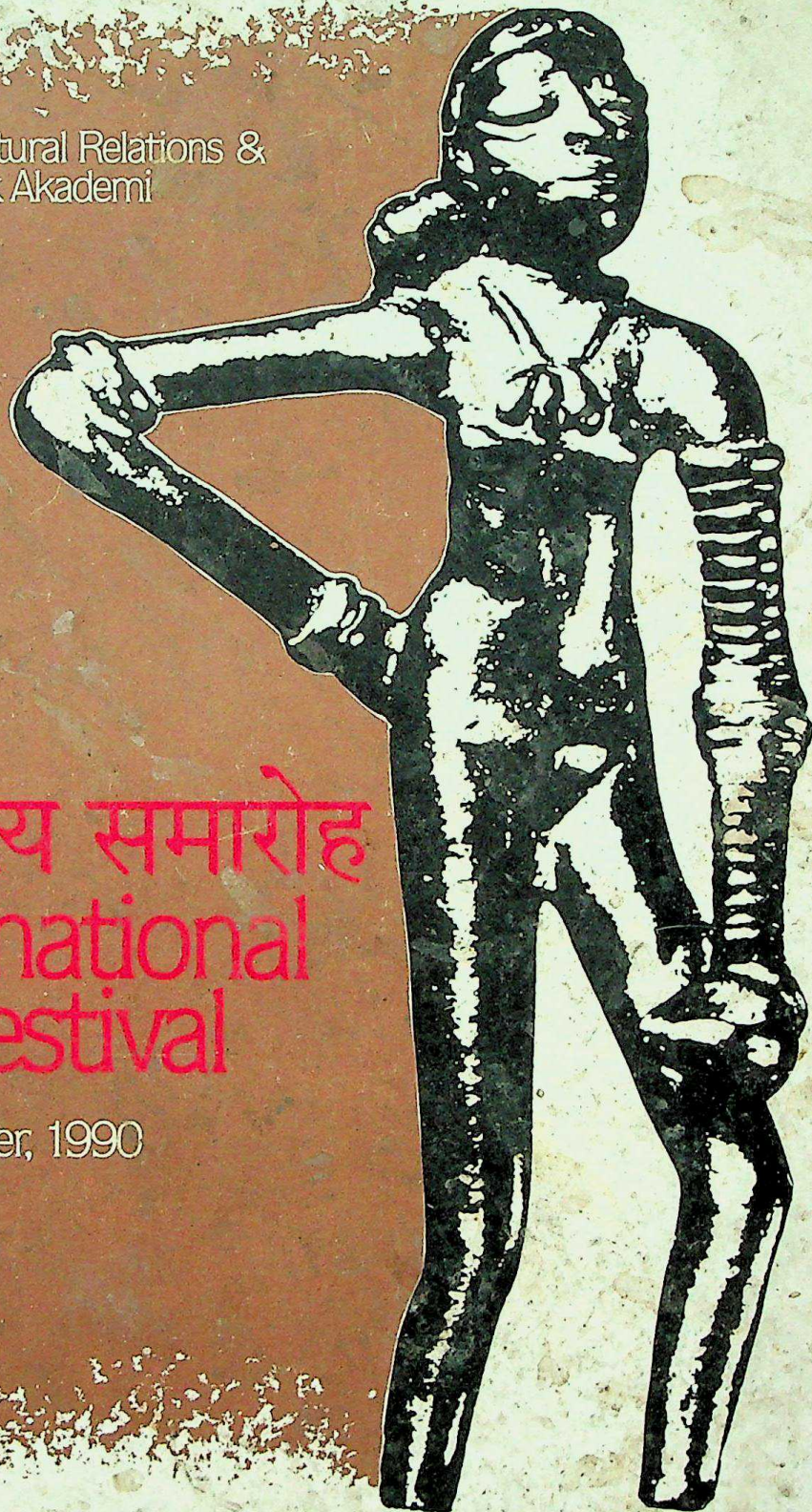


Indian Council for Cultural Relations &
Sangeet Natak Akademi

भारत विश्व नृत्य समारोह
India International
Dance Festival

8-25 December, 1990





The logo of the India International Dance Festival depicts the figurine of the dancing girl from Mohenjo-daro, 3rd millennium B.C.

CC-0. In Public Domain. UP State Museum, Hazratganj, Lucknow



Indian Council for Cultural Relations

The Indian Council for Cultural Relations (ICCR) was founded in 1950 to establish, revive and strengthen cultural relations and mutual understanding between India and other countries of the world.

The Council's activities include supporting the visits of scholars, artistes and groups from the performing and visual arts, to and from India. Exhibitions on India, on contemporary and traditional arts and crafts and other themes, are sent abroad. Exhibitions from other countries are received in India. International seminars, conferences, lectures and workshops are organised on issues of cultural interest, including contemporary developments. The publications division of the Council publishes books and six quarterly periodicals in several languages. Overseas students studying in India are provided the full range of services by the Council to cover their academic, social and cultural needs. The Council is instrumental in establishing chairs of Indian studies in Universities abroad.

The Council functions as the Secretariat for the Jawaharlal Nehru Award for International Understanding. The Council organizes annually the Maulana Abul Kalam Azad Memorial Lecture in memory of Maulana Azad, the founder-President of ICCR and the first Education Minister of India. The Council is also the secretariat for the Indo-US Sub-Commission for Education & Culture.

The Council has seven Regional Offices in India and five Cultural Centres abroad.



Sangeet Natak Akademi

Sangeet Natak Akademi — the National Academy of Music, Dance and Drama — was founded in 1953 for the furtherance of the performing arts of India, a task in which it cooperates with counterparts in the States and voluntary organizations all over the country. Through sponsorship, research and dissemination it seeks to achieve an enhanced public appreciation of music, dance and drama, together with a quickened exchange of ideas and techniques for the common gain of Indian performing arts.

Artistic Consultant:
Keshav S Kothari

Editor: Shantanu Dey
Assistant Editors: Sangeeta Gupta,
Shubhra Choudhuri

Designed by Gopi Gajwani
Produced by Stet, printed at Model Press,
New Delhi

Published by:
Veena Sikri
Director-General
Indian Council for
Cultural Relations
Azad Bhawan
Indraprastha Estate
New Delhi 110002

Girish Karnad
Chairman
Sangeet Natak
Akademi
Rabindra Bhawan
Feroze Shah Road
New Delhi 110001

*Our grateful thanks to
India Tourism Development
Corporation*

India International Dance Festival

DELHI, 8 25 DECEMBER, 1990

Dance and music occupy a pivotal place in the Indian art world, for an awareness of human movement and sound as expressions of joy and sorrow are central to the Indian psyche.

The India International Dance Festival, jointly presented by the Indian Council for Cultural Relations and Sangeet Natak Akademi, is perhaps the largest exposition of dance from all over the world to be held in India in recent years. The diversity of the event and the richness of its contents is best brought out by a brief reference to some of its features:

The Festival presents dance groups from 23 countries — eight from Asia (including India), nine from Europe (three from West Europe and six from East Europe), five from the Americas (including one from USA), and one from Africa. The performances run the gamut of classical and contemporary creative expression in dance. Some of these, like the Noh Theatre of Japan and the Kiev Ballet from the USSR — represent classical traditions in their full and final development; some others — like several Indian dance-dramas — are the fruit of more recent experimentation based on our classical dance traditions. The modern dance component is stylistically varied, with contributions ranging from the renowned Murray Louis and Alvin Nikolais dance group of the USA and the Guangdong Modern Dance Troupe from China to vibrant dance groups from Venezuela, Argentina, Mexico and Chile.

Interesting contrasts come to view when the various presentations in the festival are considered on a geographical and cultural basis. Long established classical traditions dominate the Asian performances, including several projections of the Ramayana theme from Indonesia, Thailand, Cambodia and India. From Europe, with their shared heritage of classical ballet, the groups are evenly divided along traditional-modern lines. The Americas, on the other hand, are represented almost fully by contemporary dance. Broadly speaking, does not this reflect the cultural spectrum of the Old and New Worlds?

As is only natural, the Indian component in the festival is the largest. A total of 26 groups are presented in

two major segments, reflecting the continuity of India's dance tradition with its variety of themes and styles. One comprises choreographic work based on classical styles as well as new productions in contemporary dance idiom. The second presents classical Indian dance in its traditional form and style, chiefly for participants in the Festival.

An important parallel event is the Symposium, from 11-14 December, on 'Dance: Plural Vocabularies of Movement', to facilitate intensive interaction between 30 foreign delegates and 75 Indian scholars, dancers, creative artists and critics. Discussions would revolve around several pertinent concerns of the dance community, on themes such as Treatment of Space and Time, Narrative in Dance, Relationship of Text, Music, Rhythm and Metre to Movement, and Training and Transmission Methodologies. The Chairperson of the Symposium is the eminent dance scholar, Dr. (Smt.) Kapila Vatsyayan.

The third component of the festival is a dance workshop from 3-22 December. The workshop: 'Towards an Open Technique', initiates Indian dancers in the technique and idiom of contemporary dance. It is conducted by Charles Reinhart and the Faculty of the American Dance Festival.

We hope that the audience and participants in the festival will find it a rewarding experience, one that broadens their awareness and perception of dance as an integral part of cultural expression.

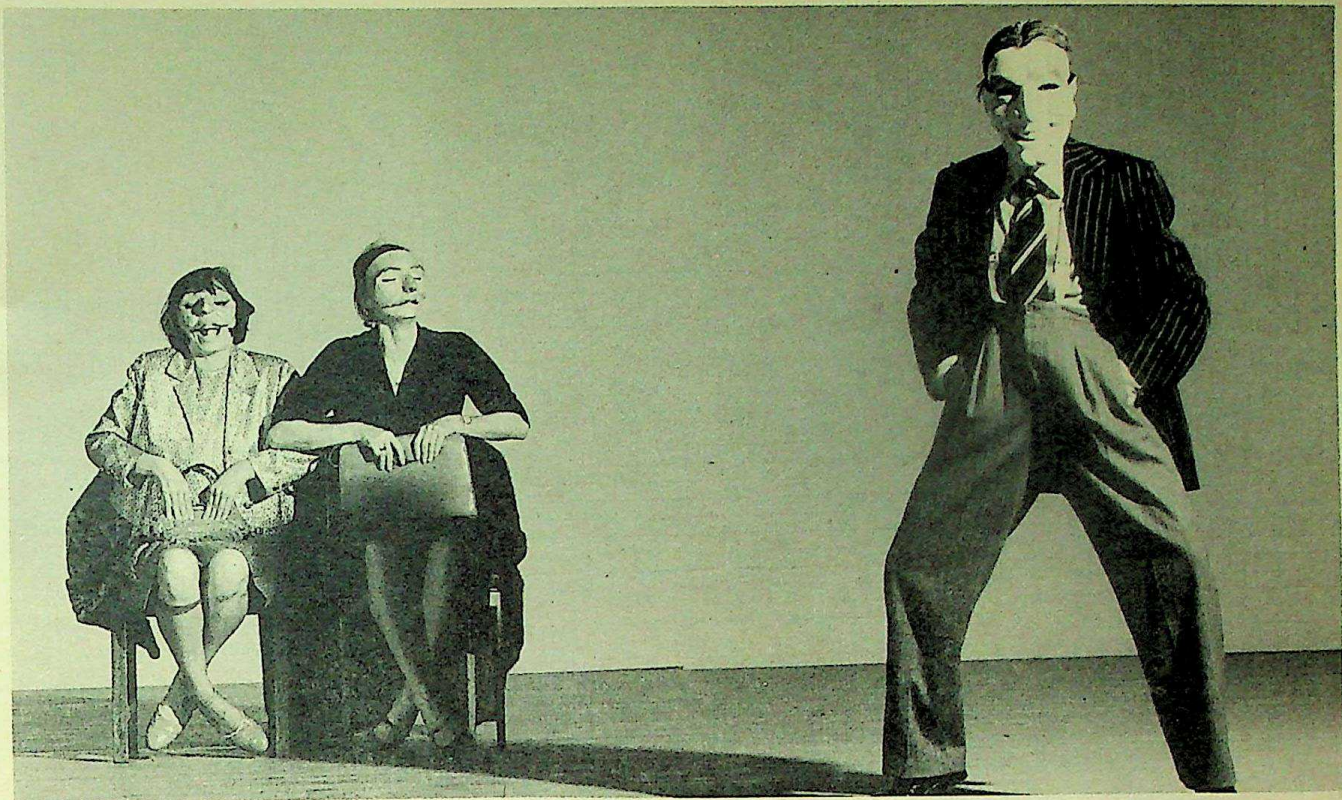
It is indeed a happy augury that the India International Dance Festival is being inaugurated on the 90th birth anniversary of Uday Shankar, whose pioneering efforts ushered in a renaissance in contemporary Indian dance. The Festival celebrates his memory

Veena Sikri
Director General
Indian Council
for Cultural Relations

December 4, 1990

Girish Karnad
Chairman
Sangeet Natak
Akademi

December 4, 1990



ARGENTINA

Nucleodanza Dance Group

Nucleodanza means "nucleus of dance". It's the name of the Argentinian company performing at New Delhi in December, 1990. The troupe is co-directed by Margarita Bali and Susana Tambutti. The company specializes in contemporary dance, comprising seven dancers who have won applause in and around Buenos Aires. During the last four years, the group has been performing in Europe, USA and Latin America.

The company traces its origin back to 1974, when Bali was joined by the dancers, Susana Tambutti and Ana Deutsch for the performance at the Teatro Discepolo in Buenos Aires. This debut came in the form of the programme, *Climas Sonicos, Hasta que una Manana, Nocturno y Holoturnio, Crinoideos* and *Momentos*.

The group continued to perform in this form at Buenos Aires Dance Festivals — in private and municipal theatres — until 1980, when it assumed its present title, Nucleodanza. By 1983, the group had expanded to a 15-member troupe. Now it began performing works that required 8 to 12 dancers. At that time, several seasons were held at the Teatro Municipal

Alvear: *Los tres Musicos* (1983), *Biosfera* and *Rafagas* (1984), *With Coat and Tie, Judith* etc. The group also participated at Danza Albierta Festivals. It won three choreography awards with the works, *Living Room* (Tambutti), *Judith* (Bali) and *Biosfera* (Bali).

In 1985, Nucleodanza choreographed and performed in the feature film, *Tango el Exilio de Gardei*, an Argentine-French co-production directed by Fernando Solanas that received many important awards at European festivals, including the Venice Special Grand Jury award and the Italian Press award for choreography.

Nucleodanza had evolved into a four-member group by 1986 to ready itself for its first European tour that year. It performed at the Hamburg International Dance Festival, the Kultur Palace in Prague, the Casino Theatre in Zug, the Salle Patino in Geneva, the Theatre 140 in Brussels, the Schouburg in Roosendal. The programmes presented include: *Tete A Tete, Femme Foret, A Night with Gardel*.

Over the years, the group's work has been appreciated as theatrical, dramatic and hysterically funny. They have been known to use humour to make social comment with a satirical edge on their tragic history in the last few years. The group has often pushed humour to the point of being silly. They

use slapstick and mime — *a la* Charlie Chaplin. The group's dancers have been often known to wear masks and nightmarish costumes, which distort the body, imbuing it with a nightmarish, surrealist quality. At a deeper level, the group has obviously tried to create for itself a special niche on the canvas of social comment in art. Its works betray painful scars which oppressive regimes have left on the Argentinian body politic, and more importantly, its human psyche — collective as well as individual. But the group has found its own characteristic way of discussing these issues and feelings through the medium of dance.

Rather than preaching about how reality is, Nucleodanza often makes the audience laugh. Laughter relaxes the viewer, opens the crevices of the mind, lubricates the imagination — and this makes the tragic twist all the more potent, hitting the audience with precision. The most powerful of performances rides this precarious but effective edge which balances between the tragic and the funny. Nucleodanza manages to successfully play on this edge in much of their work.

Nucleodanza has been highly applauded by the national and international press. For instance, its piece, the *Cadaver Exquisito* inspired the 'La Razon' (Buenos Aires) to write: "... Margarita Bali...depersonalizes the human being. The tango is also there with its arrogance and its sound, rising to the highest echelon of poetry. Another of the group's works, *Double Espacio* (Double Space) was created by Margarita Bali in 1988 set to an interesting piece of music by Arvo Part. One of the most ambitious projects of the group, this piece has Ana Deutsch and Margarita Bali...engage in a process of artistic investigation, almost simultaneously, with the only inclusion of a door frame, space and identity. The critic, Sibila Camps wrote in the 'Clarín' (Buenos Aires): "Symmetry and the mirror, parallelism and unfolding, the resemblance which never resolves itself into an encounter, acts at the same time as pivots between one and the other, in a play where things are but never quite so..."

Both the artistic directors of the group come to India with a strong lineage. Their choreography would interest the Indian audience both in terms of artistic quality as well as a commentary on Argentinian politics and way of life.

Margarita Bali

"Miss Bali is brilliantly adept at stylising everyday gesture in pictures of daily life." Anna Kisselgoff, 'The New York Times' wrote this in appreciation of Margarita Bali, the co-ordinator of Nucleodanza Dance Group.

Bali was born on 8 July, 1943. Since 1972, she has choreographed 26 works. Many among them were performed with Nucleodanza Dance Group. Some of her notable choreographic works are: *Until One Morning* (1972), *Tutti Frutti* (1975), *La Novia* (1978), *Rafagas* (1982), *Tete A Tete* (1986) *Cadaver Exquisito* (1989). Bali started a contemporary dance school in Buenos Aires in 1983 that offers a comprehensive three-year programme in which students are to fulfil an intensive load of courses.

She has also proved herself an accomplished teacher of Contemporary Dance Technique, Choreography, Movement and Masks/Movement and Objects courses.

Apart from her own choreography, she has performed for other choreographers in more than 50 programmes.

Susana Tambutti

Susana Tambutti is the co-director of Nucleodanza along with Bali. Tambutti created a long solo piece, *The Stab*.

The Stab is a unique creation of Tambutti in which one woman alternately portrays both male and female characters and simultaneously the man murders the female. Anna Kisselgoff of 'The New York Times' has said that the surrealistic style, the use of mime and illusion by Tambutti all make for a great theatrical *tour de force*.

The coming together of Tambutti and Bali in 1974 ultimately resulted in the beginning of Nucleodanza. It is said that the two directors have distinct styles but share common concerns.

Uneek Contemporary Dance Company

The Uneek Contemporary Dance Company arrives at the India International Dance Festival with an awesome grouping of artistes drawing from a wide and varied choice of dance groups which includes the Australian Ballet, the Modern Dance Ensemble of Melbourne, the Collussion Dance Theatre and DVS of London.

The Uneek Company, based in Terrigal, located on the central coast of New South Wales, specializes in an assortment of dance styles spanning jazz, contemporary, classical ballet, primitive Balinese and *tai chi*.

Such a heterogeneous basket — unique melting pot to many — provides the aesthetic basis for exploring and developing new directions in movement and contemporary dance.

The Uneek Dance Company presents an interesting programme at the India International Dance Festival.

Quelque Chose is created by the following cast:

Alie Gabel-Newman
Victoria Gilbert
Craig Smith

Besides the performance, the Company also presents a workshop-demonstration, entitled *Lunch at Lamington*.

Alie Gabel

Alie Gabel, the Artistic Director, Choreographer and founding member of Uneek Contemporary Dance was born in 1948. Her first performance was at a local Sunday School at Black Rock. Gabel started classical ballet studies at the age of nine and she has the distinction of having graduated with a higher diploma of teaching Secondary Art & Craft.

Under the Artistic Director Margaret Lasica, Gabel choreographed and performed Modern Dance Ensemble. She has served as a teacher of Art, Dance and Yoga. In 1986 she acted as the co-ordinator and performer in the inaugural *Homage to Blanc et Noir* on July 1, *Quelque Chose* on September 15 at the Australian spring time festival, Gosford.

Alie Gabel continues to be the co-director of the Community Arts Project. Her paintings have been exhibited at various art shows and art studios.



AUSTRIA

Tanz-Atelier Sebastian Prantl

To Sebastian Prantl: The soul behind the Tanz Atelier Sebastian Prantl group, modern dance is a form of artistic expression focusing in and around the patterns woven by body language. Says he, "It is a way of articulating life in a direct and understandable way."

This Austrian group will present a performance of *Homage to Erik Satie* (the Dutch dancer) at the India International Dance Festival in New Delhi. In this, Prantl combines both improvisational and established movement styles as a part of his overall technique of developing dance from music. In the beginning, the improvisations were experimented with music playing on the record. And then Prantl found himself experiencing the music over and over again through the work of his pianist. Thus, the work is the result of a joint search for harmony with the individual pieces of Erik Satie.

The Tanz-Atelier group regularly organises concerts, exhibitions, seminars, lectures in addition to subject-related workshops as a method of propagating their particular style of modern dance — a contemporary theatre which directly absorbs music, incorporates literature, touches the fine arts and transforms them all in an aesthetic amalgam, very definitely their own. In the evolution of the artistic languages which combines music, the group manages to retain a distinctive individuality which seeps through the choreographic

presentation. Explaining the group's perspective, Prantl says 'proceeding from the idea of an artistic form that just like a plant has to pass through various stages in its growth... I concentrate on the autonomous character, and through this dialogue, a language of open forms is created'.

Obviously for this group, dance is not mere art. It is articulation of the complexity of life in a direct and comprehensible way. Besides, *Homage to Erik Satie*, the Tanz-Atelier presents *Boogie Woogie* — homage to the Dutch painter Piet Mondrian and 24 Preludes performed by a 7-member troupe comprising four dancers and one pianist. *Boogie Woogie* is based on 'Victory Boogie Woogie', the last painting by Piet Mondrian which unfortunately stood incomplete in 1944.

The choreography is designed to pay homage to the artist's life marked by a debilitating solitude combined with unique decisiveness which is aesthetically interpreted through very open ended readings. The painting is highly sophisticated representing the gory reality at the end of World War II. The hustle bustle of urban New York played out against the magical rhythm of *Boogie Woogie* casts a profound impact on the viewer. In this presentation four dancers portray the personality of Mondrian with his character evolving as the piece proceeds. The theme is individually interpreted by four different dancers each with a distinctive style which helps an interplay between the separate choreographic units creating the character in a wonderful choreographic abstraction. The dance abounds in understated humour hinting at a surreal framework for the piece focusing on a series of common tasks combining to form an artistic unity.

Over the years, Prantl has firmly established himself in the Austrian dance scene with his own small group being considered as one of the most respected and serious exponents of modern dance. Interestingly, Prantl has a reputation for not hankering after public applause, being known to implement his ideas and aesthetic individualism with an uncompromising consistency. Ironically, the man who can never be blamed for ingratiating the audience has been the receiver of international and national acclaim. For instance, a typical reviewer enthuses: 'Sebastian Prantl, dancer and choreographer in Vienna is an exception

among the modern dance adepts, who is more obviously influenced by the American 'New Wave' movement than the other Austrians. (AZ/Tagblatt, November 19, 1988).

Other commentators have marvelled at Prantl's ability to incorporate elements of the great American modern dancers like Merce Cunningham and Martha Graham. Others have been intrigued by his capacity to artistically impregnate the styles of Far Eastern dance and Japanese fighting sport. 'The Pinzgauer Post' said, '...through the symbiosis of all these elements he creates a very personal language of forms that is very subtle and rich in intention. (November 2, 1988).

Prantl's skill in using geometry and ideas of graphics have also come up for critical notice. Ursula Knies, a reputed dance critic says, 'Prantl divided the floor into geometric figures, a line, rectangle and diagonal. His sequence of steps and movement are linear and two dimensional. Only when the dancer makes use of the entire space his movements get softer and rounder'. The group's work is unique in its ability to develop movement patterns forward and backward from spiritualised evolution of the 'choreographic idea' to a kinetic-spatial dance structure. Following the melodies of Erik Satie in its endlessly differentiable tonal connections — repetition, echoes, pause etc., enter both as musical and choreographic legalities again and again creating a playful dialogue. However, any attempt at a conventional

musico-visual presentation of the individual is scrupulously avoided. Instead, a dramaturgic thread reveals the story.

The group's repertoire is diverse in size and form, ranging from small solo pieces to large multi-media spectacles in city squares and famous museums. During the tours, the Atelier group has a medium-size repertoire of shows to present. Depending on the theme, Prantl uses dancers, actors and musicians from Vienna and abroad. Since 1990, Budapest has been open for cultural exchange. So, Prantl has used the new opportunity to employ a Hungarian ensemble. As an independent choreographer Sebastian Prantl lives in Vienna, Austria, with his studio Atelier being located in the centre of the city. Since his return from New York in 1985 after completing professional studies, Prantl has been successful in establishing his group's position at the cutting edge of Vienna's dance milieu. The presentation at New Delhi will undoubtedly bring wider international exposure and acclaim to the Tanz-Atelier Sebastian Prantl group, and specifically, introduce the Indian audience to this modern Austrian master-choreographer.

Sebastian Prantl

"Sebastian Prantl who has established himself for years in Austria's dance scene with his own small group is considered one of the most respected and most serious. He does not ask for applause but

implements his ideas with an unrelenting consistency", says Lindo Zamponi of 'AZ/Tagblatt'.

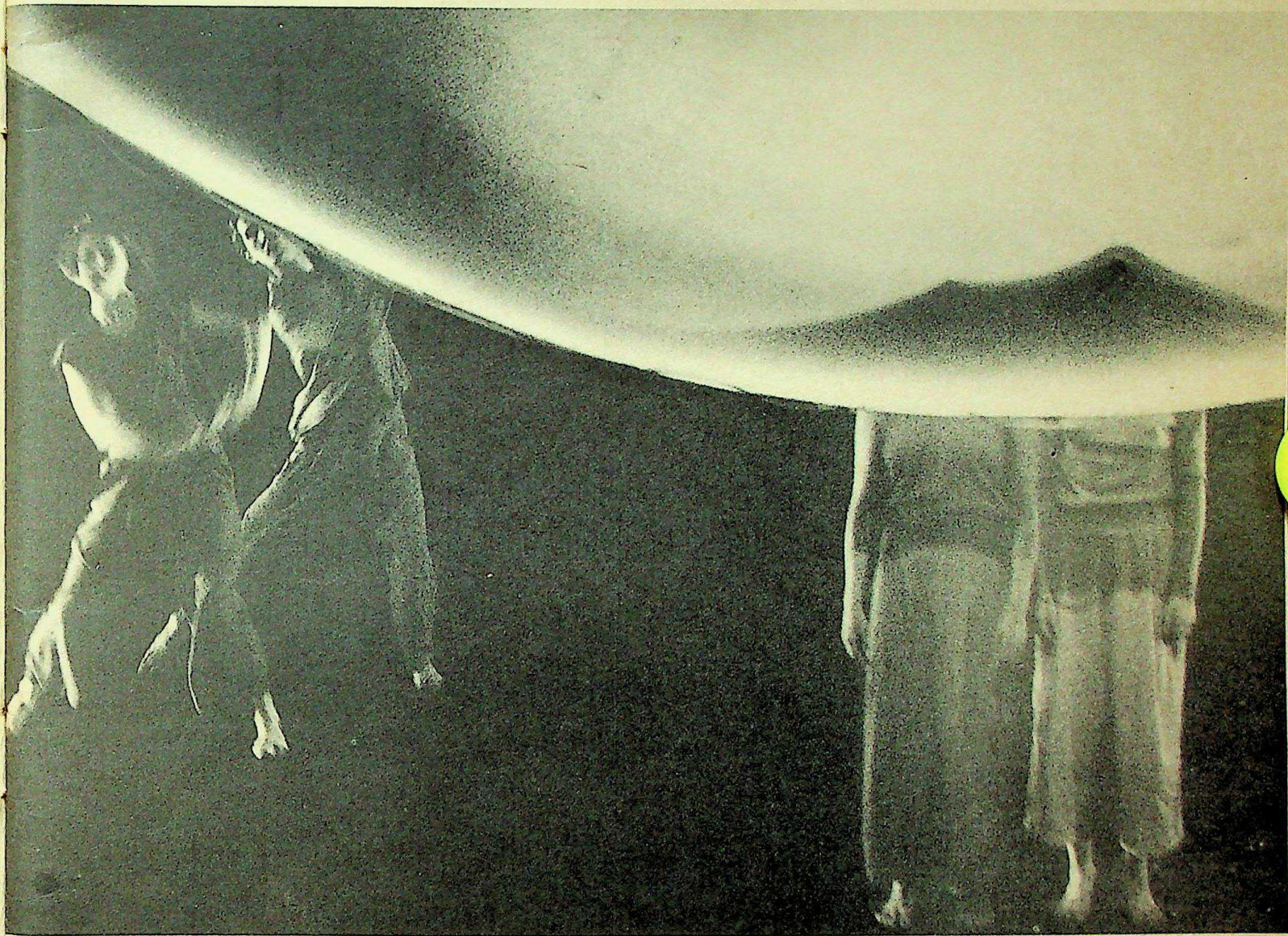
Prantl was born in Vienna, Austria and he studied dance, voice and acting in New York. He has the fortune of having danced for various eminent choreographers like Anna Sokolow, Claudia Gittelman, Ismael Ivo, Nimi Garrard in America as well as Europe.

The roots of modern dance from famous Austrian choreographers before World War II had been forgotten and modern dance had to be re-introduced and promoted from the very beginning. For this purpose, Prantl established Tanz-Atelier Sebastian Prantl group.

His own choreographic works have been shown at various theatres in Vienna, New York, Zurich, Luxembourg and everywhere his performances received wide acclaim. *Homage to Schubert*, *Homage to Fanny Elssler*, *Homage to Arvo Part* and *Homage to Erik Satie* are some of the solo performances that Prantl has presented in Asia and Europe.

'Sebastian Prantl's dance is completely free of effects and show elements, it expresses the tension between a meditative concentration on his body, breathing and even the smallest movement and a strong dynamism which was however limited by the small stage'. 'Pinzgauer Post', 1988.

Prantl's work deals mostly with visual art concept as well as contemporary music and then depending on the theme, he uses dancers, musicians and actors from Vienna as well as abroad.



BULGARIA

Varna State Opera
Ballet

The ballerinas are on stage exercising. The ballet master walks in. He asks them to take their positions at the stands. The lesson begins. This is how the Bulgarian group, Varna Opera begin their performance of the jazz ballet, *Bohemian Life*.

The performers are seen to present themselves against background music from *La Boheme*. After the whole company has made its entry, Rudolpho, the ballet master waves a sign for the modern music to begin. The dress-rehearsal of the *Flamenco Jazz* ballet begins. The choreography is inspired by "Fiesta Flamenca". Jazz variations follow each other to carve out the basic flamenco rhythm.

Towards the end of this dance sequence, a ballerina faints. She is Mimi. The rest of the group rush to help her. But, even before they reach her, the ballet master, Rudolpho steps in to order them away to their dressing rooms. Mimi tries to but fails to stand up. She again falls down. The ballet master holds her hands. And that begins the first love dance...

...of Rudolpho and Mimi, full of verve and life, emitting the unique thrill of passionate emotion. It starts off with Puccini's romance: "*Oh, what a cold hand...*" Music from the arias "*I am a poet...*" and "*They call me Mimi*" join in to add to the romantic charm of the sequence.

Suddenly, the scene suffers an interruption when the ballerinas walk in. The two lovers are thrown apart when Musetta asks Mimi to a dance. While Musetta swings to the beat of a disco rhythm, Mimi is seen to dance on her toes. This dance is interesting in that it reveals the sensuous, feminine rivalry between the two competing ballerinas. And then, Rudolpho walks upto Mimi with a gift: a set of walkman headphones. Mimi is obviously delighted, and plants them on her head.

In another quick turn of events, Mimi suddenly feels faint again — and falls down. Rudolpho is shocked to discover needle pricks on her arm. The implication is obvious: Mimi is a drug-addict. Angry — the ballet master flings the girl to the floor. Now, Musetta — who has been a witness to the whole scene — jumps in to help Mimi. Rudolpho signs to start the next ballet, *The Tango*.

The music rents the air with despair. The choreography uses elements of "Milonda". Towards the end of the sequence, the ballet master begins to correct the dancers' movements. More significantly, he alters Alcindoro's and Musetta's embrace. To excite Marcello's interest in her, Musetta begins to flirt with him. Accompanied by the other ballerinas, she dances *Musetta's Waltz*. The scene builds up to its climax. The couple embrace.

This is followed by the frenetic ballet, *Boggetti*, a piece in which the dancers give vent to their pain and despair.

In the meantime, Mimi walks upto Marcello, who has stayed back in the hall. Says she: "I hoped to meet you here..." She begs him for help, not yet knowing why Rudolpho is upset with her. Marcello promises to help. In the meantime Rudolpho is seen to walk in, flirting with a ballerina. Mimi runs out crying. Rudolpho can't help but admit passionate love for Mimi when confronted by Marcello.

Deep in thought, Rudolpho dances the ballet, *Loneliness*. He has been left alone to suffer with no one to share his life with. The city around him seems to be filled with people absorbed in themselves. No one seems interested in the others. Rudolpho seeks someone who would rid him of his loneliness. But, the ballerinas pass by him, not even noticing him. The music becomes frenetic. All of a sudden, they find one another. They neither see nor talk — but they love one another. And then, the city wakes up. The day parts them. Rudolpho is seen to be looking for his lady love. The women whose faces couldn't be seen before now suddenly develop distinct features. Rudolpho can't rest in illusion anymore. Again, loneliness and despondency engulf him.

Mimi is seen to be looking for her dancing shoes. She discovers a cassette hidden in the bag by Rudolpho. In this is recorded his plea, which sounds like an appeal to return to life. Mimi knows that Rudolpho expects her answer. Alas, it's too late for her!

A duet, *The Season of Flowers* shows Mimi and Rudolpho in tender embrace. This is in dramatic opposition to Musetta's whine and her quarrel with Marcello. The scene is interrupted by a group of noisy ballerinas busy having fun. Rudolpho joins in the dance.

Suddenly, Musetta rushes in and announces that Mimi isn't feeling too well. Rudolpho runs upto Mimi, and

hugs her tightly. Rudolpho asks the girls for help. They fetch clothes, bags and shoes for her. Mimi recovers somewhat. She tries to believe Rudolpho's words that she will recover.

"*They went away while I pretended to be sleeping...*" This is the last dance of their love.

As it becomes obvious that Mimi's end is near, Marcello leads Rudolpho aside. Mimi drops senseless on the floor. Everyone rushes towards her. Their glances connect with Rudolpho's gaze. He knows she is dead. Lifting her body, he embraces her in the last step of the dance.

This ballet is different in its self-reflexive usage of the life of ballet and ballerinas and ballet-dancers in creating its story.

Bohemian Life — Jazz Ballet

Music: Giacomo Puccini

Music of the original dances: Vittorio Noconzi

Choreography and staging: Renatto Greko, Maria Teresa Del Medico, Italy

Artist: Svetla Kalaidzhieva

Assistant Choreographer: Maria Grazia Santucci, Italy

Coaches: Mariana Podkina, Lyubomir Katsarov

Assistant Director: Lyudmila Rankova

Music Editor: Yordan Zhelyazkov

Dramatis Personae: Mimi, Rudolpho, Marcello, Musetta, Alcindoro

Company of Soloists



CAMBODIA

Ramayana Ballet Troupe

The Cambodian Classical Dance presents some extracts from the epic Ramayana on the canvas of choreography. This 53-minute piece is constructed around the following episodes:

- Rama, Lakshmana and Sita contemplate the beautiful forest in front of them.
- Seeing Rama, Lakshmana and Sita, Ravana orders Maricha to transform into a beautiful, golden deer, tempting Sita. She asks her husband to fetch it for her.
- Ravana transforms himself into a hermit, convinces her to cross the magic line. When she does it, he takes her away.
- Rama hands over his ring to Hanuman to present it to Sita as his courier of love.
- The monkey army and Hanuman confront Sovanmacha when crossing the ocean.
- The ensuing battle between Rama and Ravana.
- At the end, Rama, Lakshmana and Sita at the head of the happy parade home.

The Cambodian group is represented by Hang Soth, Sim Mantha, Vann Van, Chap Siphath, An Chhea Heng, So Bunthoeun, Meas Hak, Obu Hay, Kim Bunthum, Hul Phoeun Nary, Lim Kim Seang, Um Sok Heng, Chhim Vatei, Ros Siphai, Mem Sinareth, Men Samol, Ang Malei, Men Chanary, Ros Yaran, Khem Neth.



CHILE

Solo Dances by Vicky Larrain, Magaly Rivano and Veronica Urzua

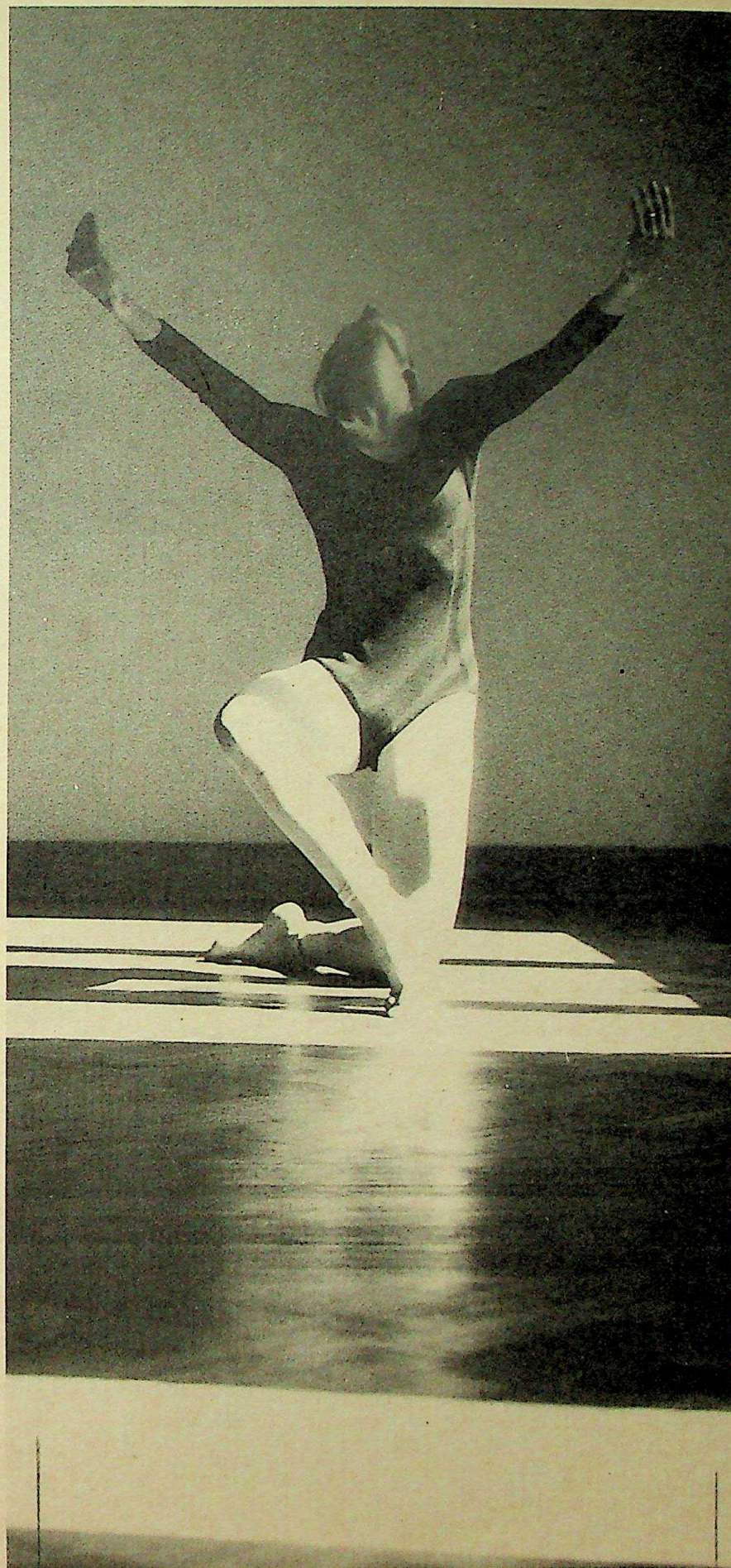
Chile is represented by Magaly Rivano Munoz, Stella Veronica Urzua Ferrero and Vicky Larrain at the India International Dance Festival at New Delhi.

Rivano's work has been produced in a conscious search for a choreographic language, which is within the broad framework of dance-theatre as a style for the group. She began working with students in 1983. Later she created and directed pieces with dancers-members of the group, Tedat. Some of Rivano's works are:

- *Caudalidades*, a 12-minute production, which is a choreographic game exploring the possibilities that are afforded by space-time in an extremely creative way.
- *Fragments*, a 16-minute piece, set to music by M. Angelica Ramirez was premiered in 1983. It's inspired by five songs by Ramirez.
- *Twilight*, used a 1985 production, which uses Vivaldi's time-tested music. This 15-minute piece uses movement to focus on the dynamics of old age, giving a special look at conventional interests and ruling passions.
- *Lily in the Mud* is a half-hour choreographic piece inspired by a holocaust.

Besides public performances of her works, Magaly Rivano is also involved in a Tedat-Magaly Rivano Experimental Workshop of Dance-Theatre. The workshop isn't casual, being a product of hours of work using the group concept to its full potential in the training and development of choreographic faculties. The research is neither instantaneous nor instinctive — rather, it displays a rigour produced by years of experience at schools and through interaction with masters. The workshop's programmes are designed to examine internal processes, and perhaps, more importantly, reflect their artistic message through the intricate patterns of movement, voice and body.

The group's work in dance-theatre is informed by a committed vision that this form of art is life itself. Rivano uses





dance as an avenue to make movement interact with emotion, thus expressing creativity through the dynamics of space and choreography. The body moves and shapes a set of living experiences, which pushed to the limit has virtually no limit as an artistic medium.

For this group, sometimes, an idea is made to evolve from its kernel to ultimate maturity through a sequence of images — maybe, a situation giving way to slow walking, which develops a quicker pace, intermixes with a gesture — the whole aesthetic complex weaving a narrative at once understandable and pleasurable to the viewing public. Finally, the sequence leads to a new gesture, which interacts with the emotion under play to form the first link of a new emotional-artistic chain.

In this sense, dance-theatre authorizes Magaly Rivano to synthesize, interlock images, forms, unravel psychological mysteries, interpret words, demystify attitudes *ad infinitum*.

The second artiste, who participates and performs at New Delhi, Stella Veronica Urzua Ferrero arrives with an artistic pedigree which is impressive both in terms of its academic

achievements and professional experience. At the India International Dance Festival, Ferrero presents a work entitled *Pierrot Lunaire (Unipersonal Spectacle)*, whose theme is obviously elusively but charmingly ambiguous: "There is a distance between the psyche of a woman and the fool's love with the moon."

Stella Veronica has trained at the University of Chile, London School of Contemporary Dance, International Centre of Dance, Martha Graham's School (New York). She has been invited by Duke University, North Carolina, USA for the American Dance Festival. She has also taught at the Northampton Chilean Institute and the Cultural Centre Arrayan, Santiago amongst other places.

Veronica has been the director of various groups like the Municipality of Nunoa Dancing Group, the University of Chile Ballet, etc. She has worked with the Contemporary Dance Theatre of Rome, the Experimental Centre of Popular Art at Naples, Italy, the Classical Dance Centre of Study at Naples, Italy to mention some amongst her various professional involvements. In 1986, she offered a *Universal Event*, which was honoured by the 'El

Mercurio' newspaper as the best dance event for the first semester, 1986.

Vicky Larrain offers a 45-minute programme at New Delhi, which includes:

- A solo performance based on ritual dances — choreographed by Larrain herself, music set by Heitor Villabobos, and Intillimani. This 20-minute piece has been worked out from a Latin American legend to create an abstract choreographic design, and expressing a sense of magical realism.
- *Homage to Violeta Parra* is based on the life of Chile's most popular singer, Violeta Parra. The piece has been choreographed by Paco Mairena, a teacher at the University of Santiago and recognized choreographer.
- *The Howl* is based on extracts of Allen Ginsberg's poetry, specifically his poem, *The Howl*. Its visual elements have been worked out by Nemesio Antuner — one of Chile's finest painters and directors of the Museum of Modern Art. This 20-minute piece has been choreographed by Larrain herself.



CHINA

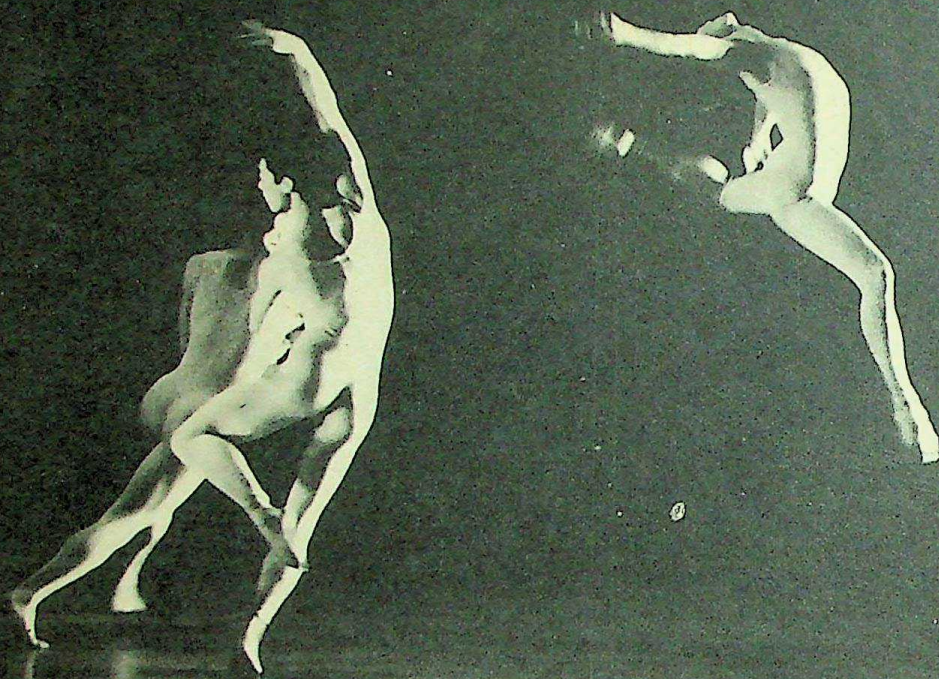
Guangdong Modern Dance Troupe

The Modern Dance Experimental Performing Troupe of Guangdong Dance Academy is a professional dance group staffed by students of its own experimental class. Since 1987, when the class was established, students have had the advantage of having received systematic professional training for three years. Dance specialists and other allied artistes usually contribute to such training with enthusiasm and commitment. In this process of training, the organization of the American Dance Festival has greatly helped. Every year, two experts of modern dance are selected to teach at the academy. Specialists who have already taught at the academy include Sheila Stochoco, Ruby San, Douglass Nelson, Royce Hoyun, Linda Davis and David House. Besides this, guest teachers from Sweden, Canada, United Kingdom, Australia and Hong Kong have visited the academy.

In July 1990, the Modern Dance Experimental Performing Troupe of the

Guangdong Dance Academy was founded. The Guangdong provincial Modern Dance Experimental Ensemble would be formally established after a year's practice. All the performers of this troupe boast of strong backgrounds at the level of provincial and municipal song and dance ensemble in China. This kind of experience has honed out the performing skills of the dancers in Chinese classical dance and ballet. The group is charmingly young with the average group age being 20-23 years. Having been well-trained at the highest level for the last couple of years, this troupe of young dancers —hard working and dedicated — today have both knowledge of theory and practical skills. This allows them to compose and rehearse many programmes. In recent times, the troupe has toured many areas of China, besides having participated at the international cultural exchange programmes. The art and colour of the group's modernist productions have invited national and international appreciation.

This Modern Dance Experimental Performing troupe of the Chinese Guangdong Dance Academy is visiting India as a logical extension of its aim to



expose international audiences to its work. The presentations at the India International Dance Festival would include a selection from the following repertoire :

Games

Choreographer: Willy Tsao

Dancers: Mao Shou-ze, Huang Wen-ge, Shen-Wei, Su-Ka, Li-Peng, Yin Xiao-rong, Gu Wen-ao, Yan-yin, Zhang-Yan, Qu-Xiao

Impression of Taiji

Choreographer: Qin Li-min, Qiao-Yang

Dancers: Qui Li-min, Qiao-yang

Insomnia

Choreography : Willy Tsao

Dancers: Mao Shou-ze, Huang Wen-ge, Shen-Wei, Su-Ka, Li-Peng, Yin Xiao-rong, Gu Wen-hao, Yan-yin, Zhang-Yan, Qu-Xiao

Square-bottom baskets and bamboo

Choreographer: Troupe creation of the dancers

Dancers: All dancers of the troupe

Passing Message

Choreograper: Willy Tsao

Dancers: Qin Li-min, Qiao-Yan

The Sun Rises as Before

Choreographer: Shen-Wei

Dancers: Qiao-Yan, Yin-Xiao-rong, Huang Wen-cai, Gu Wen-hao, Yan-yin, Zhang-Yanu, Qu-Xiao

Tide

Choreographer: Wang-Mei

Dancers: All dancers of the troupe
Situation

Choreographer: Zhang-Yi, Zhang-Li

Dancers: Yin Xiao-rong, Gu Wen-hao, Yan-yin, Qiao-Yang Zhang-Yan, Qu-Xiao, Huang Weng-cai

GREECE

The Small Dance Theatre

Greece presents The Small Dance Theatre, which is an experimental dance group. Dancer, choreographer and teacher, Lia Meletopoulou founded this theatre in 1982. She believes that the contemporary dance is closely associated with theatre.

She began her professional dance training at the age of 20. As a teenager she attended classes conducted by Mary Wigman. Kniaeff, Rosalia Cheadek and Luis Falko led her to discover her body movements.

Though she founded her own theatre

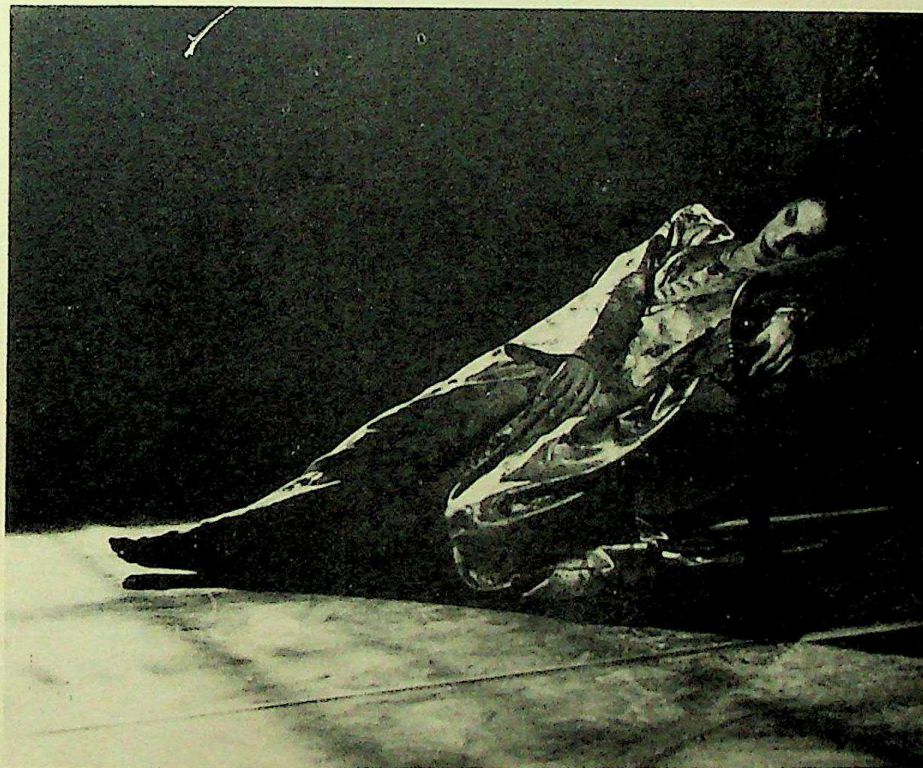
yet she is working with other National Dance Theatres as well.

Lia Meletopoulou has also been working with video as another means of communication with her audience. In Delhi, she is presenting three programmes:

Media: A dance video (1989) conceived and choreographed by Lia Meletopoulou.

The Ring or the Myth of Sisyphus, 1990: A solo piece conceived and choreographed by Lia Meletopoulou.

Cassandra: A solo dance piece conceived and choreographed by Lia Meletopoulou.



HONG KONG

Academy for
Performing Arts Dance
Ensemble

The Hong Kong Academy for Performing Arts (School of Dance) opened in 1985. Since then it has become a major feature in the development of the performing arts in Hong Kong. It brings together under one roof, dance, drama, music, theatre and the television arts. Many consider it to be a unique organization of its kind in South East Asia. The School of Dance trains its pupils in ballet, modern dance and Chinese dance. The School of Drama prepares actors and directors for the theatre and television. The School of Music provides professional training in Chinese and Western music for players, singers and composers. The School of Technical Arts prepares students for careers in theatre and television: costume, set, sound and lighting design; property making; set construction, as well as technical aspects of television directing.

The heart of training for the performing arts is performance itself. And the Academy is one of Hong Kong's most important performance centres. Student operas, drama, dance productions, concerts and recitals are put up throughout the year for the viewing public. In addition the Academy regularly plays host to visiting musicians, dance and drama companies—local and international.

Significantly, the Academy's evolution as a major centre for the arts comes within a context of far-reaching developments in the nation's cultural scene which has seen it emerge as a meeting point of the east and the west. Today, Hong Kong is regarded as one of Asia's major arenas for the performing arts. The dynamic city-nation now plays host to leading soloists, orchestras, chamber ensembles, dance, drama and opera companies as part of its effort to provide the cultural dimension in accompaniment to its phenomenal economic growth. In the last one year alone, its citizens who enjoy an enviable standard of living have had the privilege of being treated to performances by the Boston Symphony Orchestra, the USSR State Symphony Ballet, the Stuttgart Ballet, London's National Theatre Company, Yo-Yo Ma, Issac Stern, Annie-Sophie Mutter,

Luciano Pavarotti, Kiri te Kanawa etc. to mention just a few of its many artistic guests.

Importantly, Hong Kong doesn't rely on just the international artists to propel its artistic lifeblood; now it has its own resident orchestras, dance and drama companies. The Hong Kong Philharmonic Orchestra, the Hong Kong Ballet, the City Contemporary Dance Company, Hong Kong Chinese Orchestra, Chung Ying Theatre Company and the Hong Kong Repertory Company have established a world-wide reputation. New performing groups are forming to provide variety and colour to the cultural scene. Plans for a second professional orchestra and a permanent opera company are underway. Hong Kong has, probably, more performing venues of a comfortable size than any other place in the world now.

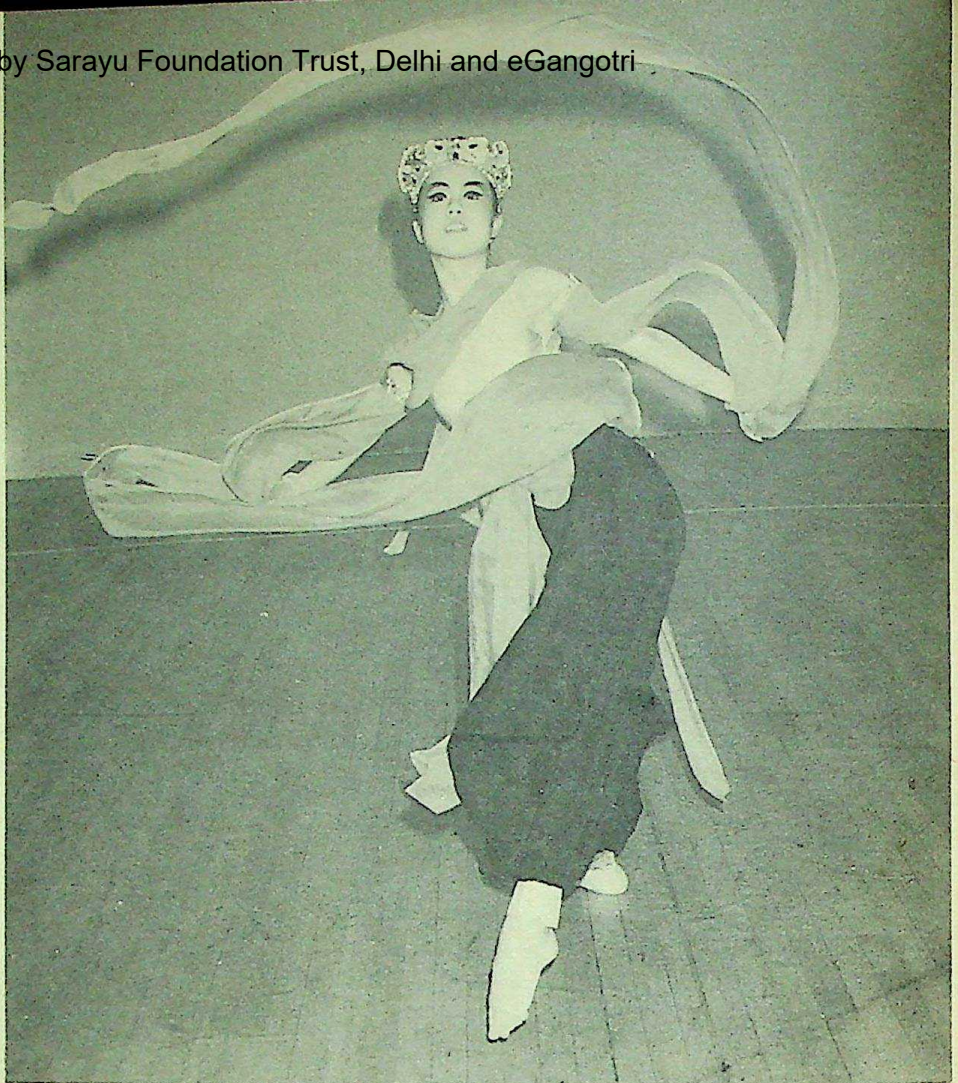
The Hong Kong Academy for Performing Arts itself houses a complex of performance venues in its impressive site on the Wanchai Waterfront. These have been appreciated for both their design and up-to-date equipment — which can match the best in the world and do better. For instance, the hymic

theatre can seat up to 1181 with a large stage and an orchestra pit accommodating 90 musicians. The studio theatre is a fully flexible space with moveable seating for up to 242. So, the Hong Kong Academy for Performing Arts presence at the India International Dance Festival demands attention in the context of this relatively new group's rapid growth in the last few years. Also, it marks one more step in Hong Kong positioning itself in a distinctive niche in the international dance scene. The Academy presents a rich fare which would provide Indian audiences with first-hand experience of the cultural depth and diversity of this dynamic island-nation whose economic growth has already been marvelled at.

The Hong Kong Academy for Performing Arts (School of Dance) is participating in the India International Dance Festival at New Delhi with a choreographic package of five pieces:

In An Autumn Garden
Tang Yun
Night Spell
Plum Blossom
Detective Story: A Film

In An Autumn Garden (1973) was





composed for the Japanese traditional Gagaku Ensemble. The atmosphere is moody and uses abstractions building on colours, light and movement. The audience sees an "autumn garden" in the twilight of the day, shifting shadows, and whistling winds invoke a haunting mood. Then, the spirits of women warriors killed in battle dramatically return to the nostalgic scene of many a happy memory... and then, as they came, the spirits dissolve and disappear into the evening mist. In garden-scenes, the movements use and revolve around the three elements of water, stone and trees — the anchoring pillars of the garden.

Night Spell

Another piece has an interesting genesis. The dance was conceived when the composer Samuel Barber played his music based on Mathew Arnold's poem, *Dover Beach* to choreographer Doris Humphrey. Although Humphrey's collaboration with Barber didn't quite materialize, she used the poem, and significantly its evocative imagery is the aesthetic basis for this delightfully touching but seriously introspective work. The poem's last stanza, perhaps, best portrays Humphrey's choreography:

*Ah, love, let us be true
To one another! for the world,
which seems
To lie before us like a Land of Dreams,
So various, so beautiful, so new,*

*Hath really neither joy, nor love, nor
light
Nor certitude, nor places, nor help for
pain,
And we are here as in a darkling plain
Swept with confused alarms of struggle
and flight,
Where ignorant armies clash by night.*

HUNGARY

Ballet of Gyor

When Ivan Marko, soloist of Maurice Bejart's company, the 20th Century Ballet, returned to Hungary after a seven-year absence, in 1979, and formed his own company in the town of Gyor, from the graduating class of the State Ballet Institute, it seemed obvious to choose the simple name: the Ballet of Gyor. Today, as it tours India the troupe is recognized to be in the forefront of Hungarian dance. At the time of its inception, the concept of dance-theatre was yet to reach world acceptance or popularity. And in Eastern Europe, the idea was virtually unknown. Perhaps, even Marko himself wouldn't have declared that he was attempting some kind of dance-theatre, a still not fully developed notion of an ambitious, all embracing theatrical art, which was rooted in the idea of Wagnerian Gesamtkunstwerk.

Today, Marko's dance-theatre has evolved into a finely reformed art form, having won it legion of honours. What then is so special about the dance-theatre of Ivan Marko? It is the relationship between dance and dramaturgy. Though Marko's pieces are neither burdened by the strictures of formal linear narrative nor are the characters defined by the determinants of the story — yet, there are recognizable characters and definable contents on the stage. However, these are always derivations and condensations: symbolic, mythical and dream-like. They create an 'ab ovo' stylized world. Consequently, the dancers — as actors — have to emote differently from their usual interpretations of realistic stories on the dance stage. In realistic narratives, the followable plot, and the characters' literary and verbal relationship help create the roles. The audience orients with the help of the story. In this case, the ballet theatre is very similar to the dramatic theatre. By rejecting both the realistic-narrative dramaturgy and the so-called "pure dance", Marko uses the influence of the dancer-actor on the audience in a refreshingly different way.

To truly understand and appreciate the Ballet of Gyor, thinking through theatrical concepts and frameworks becomes essential. There seems to be a direct and almost inexorable link between the theatre genius, Bertolt Brecht and Marko. Brecht was interested in the problem of the actor's

magnetic influence, when he tried to work out the "non-Aristotelian", the dialectic, the attention non-involving theatre theory, the kind of theatre which doesn't demand complete and uncritical devotion from the audience.

At the India International Dance Festival, the Ballet of Gyor presents a choreographic package of three programmes:

The Loved Ones of the Sun
Bolero
The Promised Land

The piece, *The Loved Ones of the Sun* is one of Marko's most "dancing" works — together with this group's other offering *Bolero*, besides another one in their repertoire like *The Seasons*.

These works are constructed around frontal clashes with inner desires, with the sure knowledge of the finite existence and certain death, with the constraints of universal nature and individual instincts. These people only experience a transitional idyllic existence. They only travel through the periods of their lives called "happiness". In this, Marko seems to see something without which we can't live. It's similar to the loss of our lives. The struggle for human fulfillment derives its tragic content from this predestination, from this forced realization that we cannot keep the rewards of our possible victories.

In the final analysis, Marko is an artist who appreciates that dance can use the broadest range of theatrical devices — that as a dancer and choreographer he can utilize the skills, concepts and techniques of both the world-theatre language as well as the different dance idioms. He realized that on the dance stage everything can attain the status of "truth" which affects the audience, as long as the 'total theatricality' isn't overdone, it fits into a strict "thought system", and is ultimately balanced by the human factor, the true individuality.

Brecht is important to quote not to bask in the glamour of some serious theatre aesthetic and jargon, but to forge a link between the work of Marko and the theatre maestro. His famous V-effect, the alienation theory, which contains a passage — a conclusion hardly observed in theatrical practice finds a realization in Marko's theatre. "It is not only the emotional contact but also the alienation effect that can be achieved through magnetic influence. The theatre of the East proves this.

These are such demonic alienation effects which cannot be considered in our theatre." Although these sentences aren't explained in Brecht's work-diary, his thoughts seem clear. He seems to be having in mind the 'ab ovo' stylized character of the Eastern theatre, where the system of standardized gestures brings the performance into an almost ritualistic realm. This makes Brecht call the choreographed piece "demonic", which is capable of alienation through magnetic influence. In other words, it interrupts the audience's emotional instinct. For Brecht, this was the ideal relationship between the audience and the player, but, he admitted that only the Eastern dancer-actor is capable of achieving it. The possibility of a European dance-theatre was not part of Brecht's concept.

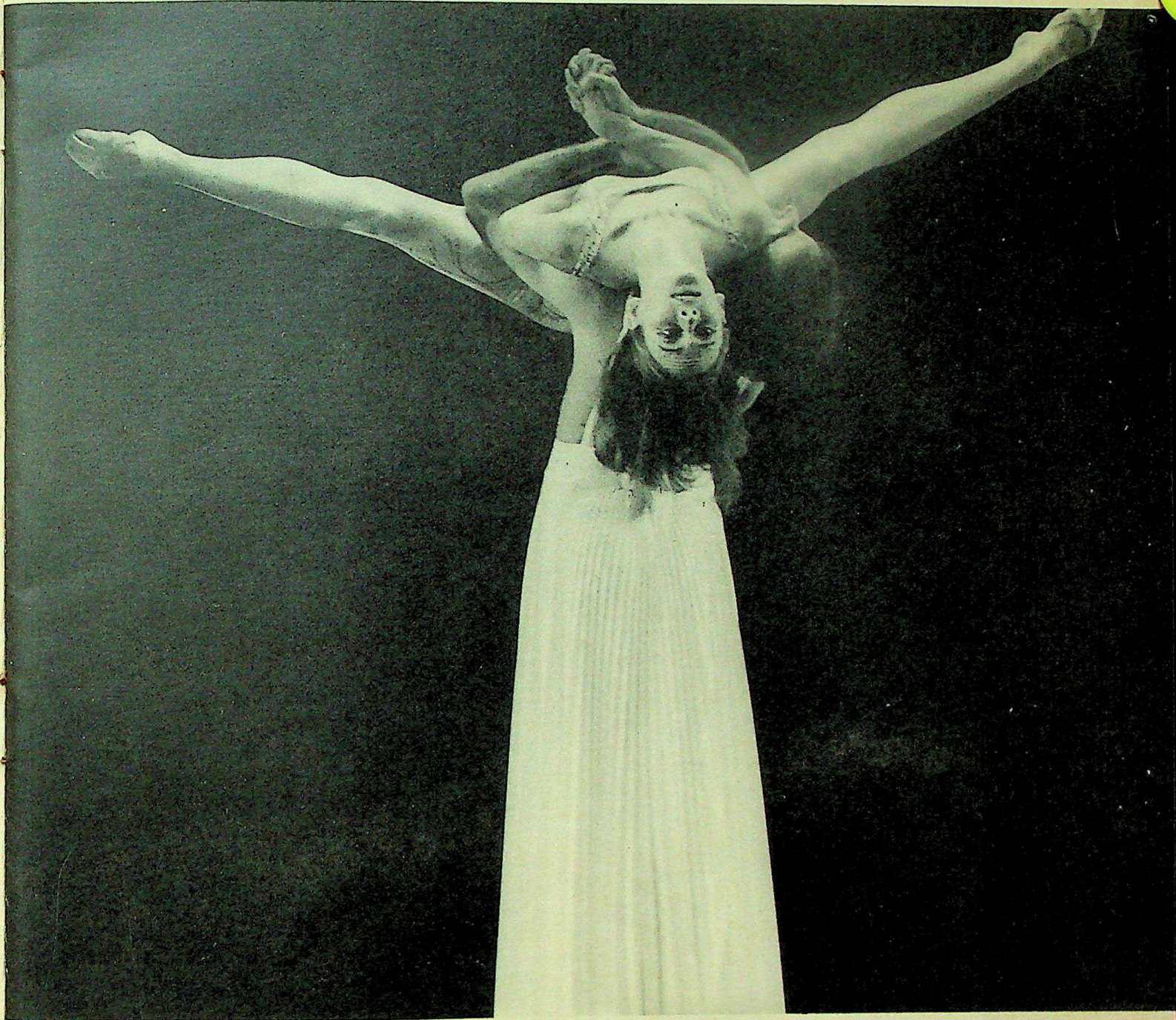
Looking at the mechanism of Marko's productions from a Brechtian point of view, it seems that the structure and theatrical essence of the Ballet of Gyor is the alienation achieved by magnetic and demonic effects. According to some, dance, as an art form, contains the component of alienation in itself, at least in the sense that the "contrived" nature of choreography — that is, the unavoidable stylized character of dance makes the spectator realize the distance between stage and auditorium time and again. Arguably, dance is the only "art" form (next to opera) which is capable of providing its audience with an emotional experience, without forcing a "transubstantiation" with the stage characters on the spectators. To be more explicit, this means that dance theatre has the opportunity, despite influencing its audience with a dramatic overall effect, to keep its stage characters under the guise of stylization, preserving their symbolism. One of Marko's great virtues is that he recognized and systematically used this possibility of the Wagnerian ideal in his own practice.

The Loved Ones of the Sun

The Loved Ones of the Sun was Marko's Ballet of Gyor's opening production. This is among the decidedly "dance oriented" pieces of the company. The human body is almost the only tool of expression, the puritan scenery and restrained lighting emphasizing the significance of the team.

Choreography: Ivan Marko

Music: Carl Orff



Bolero

Bolero is the intensification of a single motive for 15 minutes and its extinction when the tension cannot be increased further. Marko's choreography gives a perfect visual interpretation of this musical structure. At the beginning the block couples are in control of their own instinct, then the instinct takes over and enslaves them right to exaltation. The same instinct which created desire turns against it and destroys it.

Choreography: Ivan Marko

Music: Maurice Ravel

The Promised Land

Choreography: Ivan Marko

Music: Yehudi Menuhin, Ravi Shankar



INDONESIA

Sardono Dance Group

The Indonesian Sardono Dance Group has decided to make a choreographic presentation at New Delhi, which has a direct connection with India: *Ramayana ku* is a 90-minute impressionistic performance which doesn't dwell on a linear narrative of the epic, but reworks the material of traditional Javanese dance to create a meditative and magical atmosphere, sketching some familiar Ramayana characters in movement, and focussing on some episodes of the epic-poem. The approach is more like poetry or abstract painting.

Aware that the Ramayana is entrenched in the psyche of the Indian public, Sardono W. Kusomo — the key artiste of the group — decided that it wasn't necessary to do the usual story-telling. Brief impressions were much more effective. But, the group has taken care not to make its presentation prosaic. The style and atmosphere is moody and abstract.

One of the episodes dealt with in the *Ramayana ku* is the story of Sugriva, Subali and Anjani. The show interprets through dance the transformation of the *ksatriya* into monkeys, and Anjali's suffering when her beautiful features alarmingly transform into the characteristic facial attributes of a monkey.

The choreography begins with Sardono's conception of a traditional Javanese dance, Bedoyo. In this context, dance assumes almost a transcendental meaning: meditation in dance. Here, the dancer consciously monitors his or her emotions to move slowly in a near-static atmosphere. The repetitions of sounds, the consequent pattern of harmonics generated by the voices of the dancers act almost like *mantras*. This helps bring the dancers' movements to a higher level of intensity. At this level, Sardono brings the dancers — all of whom have mastered the traditional dances — into a special state of artistic freedom, where the individual dancers can and do use dance as a means of personal expression. And that implies that the dancers are able to develop their own characteristic modes of movement and aesthetic within the limits of ensemble-playing.

Sardono W. Kusomo himself comes with a strong and often, controversial lineage. At 22, Sardono travelled across

the Indonesian archipelago, encountering the dance and theatre traditions peculiar to the island-culture. Two years later, in 1969, Sardono was to tour the United States with the Budaya Dance Company. He returned to found the first Indonesian experimental group. The sheer audacity of the innovation irked conservatives, creating a scandal which made the young Sardono retire to Bali for a year. In 1971, when Sardono was invited to perform the Teges Kecak at the Jakarta Festival, the two buses transporting the 100 dancers — including 20 children — were intercepted by the authorities, forcing them to turn back.

At the Nancy Festival at 1973, five Geneva actors joined Sardono and three Indonesian dancers to rehearse a performance over just four days to create a show which became the highlight of the festival. Sardono's rise was rapid. After the Nancy success, Sardono visited Paris at the invitation of Peter Brook, Ariane Mouchkine and Eugenio Barba to conduct workshops. By 1974, Paris, Amsterdam, Rome, Bruxelles and Geneva were acclaiming *La Sorciere de Dirah* (The Sorceress of Dirah) and its genius choreographer. Certain critics saw it as a natural materialization of Antonin Artaud's intuitions. Another comment was: "...If it derives its inspiration from traditional Indonesian theatre, it is also a modern interpretation, a perfect and refined synthesis of the ancient ceremonies of Java and Bali. Its originality, its simplicity, its aesthetic pursuit do not betray the original purity of the sacred legends. Sardono is already being compared to Bejart or Merce Cunningham, but his art belongs only to him and his faraway islands." — 'France Soir' 3.3.74.

Strengthened by his European success, Sardono presented his kecak at the Festivals of Berlin and Shiraz-Persepolis. Since then, he has regularly performed in the United States, Canada, Australia, Japan and South-East Asia.

In the international dance milieu, Sardono has been recognized with appreciation for both his artistry and his innovation. For instance, one of his works, *Sanctum*, performed in 1988 in the US was unusual in its genesis. When the Indonesian master-choreographer discovered that many of his students had arrived at his studio, exhausted from a day of classes, he startled everyone when he asked them

to sleep. This was how his rehearsal began. When they awoke, he asked them to move around. And out of these almost casual movements he constructed the dance to a score by Devissaro and Ralph Samuelson that combined sounds of breathing with music. Inspired by the freedom and the breakaway with stifling convention, the dancers responded warmly. They huddled together, stretched, swayed and let their bodies ripple to the rhythm of the music. Often, individuals left the human clusters and moved almost in a trance-like fashion. A few whirled serenely. Others seemed to be sleep-waking. Some ate noodles even as they danced. Occasional interjections of screaming and roaring seemed to create the impression of people waking up from a nightmare. Eventually, calm prevailed.

The Sardono Dance Group derives its inspiration from traditional Indonesian theatre. But, it is also a modern interpretation, a perfect and refined synthesis of the ancient ceremonies of Bali and Java. Its originality, its simplicity, its aesthetic pursuit do not betray the original purity of these sacred legends.

Sardono W Kusumo

"At once a dancer, mimer, actor with total mastery of the muscles and nerves, he is able to express everything spiritually." That's how Jacqueline Cartier describes Sardono W Kusumo, the choreographer of the Sardono Kusumo Dance group of Indonesia.

Sardono was born in 1945 in Surakarta (Java). He began his initiation in Silat — a tradition of martial arts — at the tender age of seven. At 16, Sardono was already the leading dancer of the Ramayana Ballet at the Prambanan temple. His interpretation of Hunuman established him as the "most gifted dancer of his generation". After his very first visit to the United States in 1969, he founded the first Indonesian Experimental Group.

Some of Sardono's prominent choreographic works are: *Samgita Panca Sona* (1969), *Cak Tarian Rina* (1976), *Kiskenda Kanda* (1982), *Santua* (1968), *Maha Buta* (1988).

He directs the Art Institute at Jakarta and performs regularly in the United States, Canada, Australia, Japan and South East Asia. But, his research always draws him back to Bali and Kalimantan (Borneo). Observing cultural traditions, he often questions

himself and meditates on the essential connection between man and his natural environment. In his recent performances — *Meta Ecology*, *Plastic Jungle* and *East Wind* — he stages a choreographic interpretation of an harmonious eco system threatened with destruction. Sardono uses his performances to point out that live art — both traditional and innovative — is the essential link between man and nature.

Journal De Geneve in its review rightly describes Sardono as 'Beyond any culture'. For him "Sardono in an obvious and immediate way represents the essence of all things. He stirs our deepest depths, touches the essential."

Ramayana Ku

Choreographer: Sardono W Kusumo

Music: Otto Sidharta

Scenography: Tara Sosrowardoyo

Costume: Laksmi Simanjuntak

Dancers: Laksmi Simanjuntak, Maria Hoetomo, Dewi Hafianti, Restu Imansari, S Sukarji Sriman, Agoes Hari Rahardjo Sardono.

Company Manager: Adila Soewarmo Soepeno

JAPAN

Kanze School of Noh

The Noh tradition of which the *Takasago* and the group's other offering, *Hagoromo* are a part, is a public entertainment which was in full swing in the Muromachi period. The conventional Sarugaku and farmer's rice-planting songs are bilaterally influencing, adopting dramatic elements, and eventually developing into Noh. It consists of *Utai* (the changing of the Noh songs), *Mai* (dancing) and *Hayashi* (musical accompaniment). In the early stages of this period, Noh players organized many different troupes under the protection of shrines and temples. Among these Noh players, Kanami (1333-1384) and his son, Zeami (1363-1443), of the Kanze troupe promoted their own art under the patronage of Shogun Yoshimitsu Ashikaga. Kanami brought Noh to a mature completion by combining Yamato-Sarugaku's mimicry, its characteristics, and Ohmi-Sarugaku's *Yugen* (the highest ideal of the aesthetic of Noh. Kanami's pioneering work was carried forward by his son, Zeami, who added songs accompanied by musical instruments, which — coupled with Zeami's work as an actor and theorist — further refined the art of Noh.

Noh held the position of public entertainment largely due to the advent of an adept Otoami (1398-1467) who gained the protection of Shogun Yoshinori Ashikaga. At this stage Noh completely overwhelmed Dengaku. Under the patronage of Shogun Yoshinori Ashikaga, he established the head family of the Kanze school in 1433. Subsequently, he was protected by the next ruler, Shogun Yoshimasa Ashikaga. During the same period, Zenchiku (1405-1468) and Zempo of the Komparu school competed with the Kanze school, which eventually prospered to propel Noh to its golden age. In the Higashiyama period, Noh pervaded into the psyche of the Kyoto public so deeply that Tsuji Noh — performances in the middle of the town — were frequently held with the active support of all classes of people. It is precisely due to its immense popularity that even after the Shogunate lost power due to the failure of the Ohnin Civil War (1467-1477), Noh didn't see any decline.

During the intermission of Noh performances, a form of public



entertainment called Kyogen is offered. This is essentially a monodrama, which uses ready wit, humour and jokes. It isn't exactly clear as to when Kyogen began. Some say that the mimic element of Sarugaku was separated to grow independently. What seems clear is, the maturing of Kyogen was completed in the latter half of the 14th century, enjoying public applause for its burlesque in the mimic form as Yamabushi or monks. But, the typical sarcasm of Kyogen was often condemned or they were charged with crime. Perhaps this has resulted in Kyogen being performed today in a largely rectified form as compared to the 14th century.

Besides Takasago and Hagaromo which the Kanze School presents at New Delhi, other Noh plays which enjoy popularity are *Okina* and *Ataka*. *Okina* is principally performed at auspicious occasions for praying to bring in peace and prosperity of the realm.

The Kanze group is touring India with a reputed 13-member troupe, which includes:

Group Leader: Yoshihiro Kanze
Sub Leader: Kazuyuki Fukuiou, Chieko Kanze, Yukifusa Takeda, Takayuki Issou, Asuka Kanze, Yoshinobu Kanze, Sinitirou Miyamasu, Tomotaka Sekine, Jun Kunikawa, Yoshito Sekine, Munehisa Tokuda, Kimitake Ueda.

The Kanze group brings forth a choreographically rich repertoire which is based on an aesthetic tradition, which goes back several centuries, and is an attractive representation of the best in Japanese performing art.

Takasago

A priest of a shrine in Higo province is on a tour with his attendants to Miyako, the capital, when he lands at Takasago Bay. Here, he sees the famous pine tree. Even as he is looking, an old couple appears—and tells him the legend of the famous pine trees. At a point, the priest asks: how is it that the pine at Takasago and the one at Sumiyoshi are known as double pines in spite of their being so far apart? The reply is almost philosophical: though ten thousand leagues of mountain and river separate them, man and wife are ever so close. Poems about the evergreen pines are quoted to buttress the point. The pine is seen as a potent symbol of peace and longevity. And then the old couple reveals they are actually the symbols of

the Takasago and Sumiyoshi trees. Having said that, the couple sail off together in a boat. The priest, Tomonari, travels to Sumiyoshi. Here, the god Sumiyoshi makes an appearance for him. He praises the spring scenery. And then, suddenly, dramatically and brilliantly, the deity breaks into a fascinating dance to celebrate the happy times.

Hagaromo

A priest on a journey finds a kimono hanging from a Pine tree by the seaside. He picks up the kimono from the Pine tree. At that moment, a goddess appears from the sky and asks the priest to return the kimono as that kimono belonged to her. The priest refuses to return the kimono as it is very beautiful. She says that she cannot go back to the sky without the kimono. Then the priest says that he will return the kimono only after she performs a dance. The goddess says that she will perform only after receiving the kimono. The priest expresses his concern that she will go back without performing. Then the goddess says that since she is a goddess, she never lies. Hearing that, the priest returns the kimono. After receiving the kimono, the goddess performs the dance.





REPUBLIC OF KOREA

Chang Mu Dance Company

'Still Waters Run Deep' is a phrase perfectly suited to describe both dance and dancers of the Chang Mu Dance Company. The Korea-based dance troupe that will be presenting a series of five choreographic compositions at the India International Dance Festival in December 1990 is headed by the renowned dancer and choreographer Kim MaeJa. The group performs works rooted in traditional Korean dance styles, but imbued with contemporary sensibility. The movement is hypnotically slow and sinuous and deceptively serene on the surface — deceptive because over time the viewer notices an underlying tension and drama struggling beneath the placid exterior. The Chang Mu Dance Company—today the largest group in

Korea with 50 dancers, many of whom are armed with graduate degrees in traditional dance— was organised in 1976 by Kim MaeJa, in an effort to popularise Korea's traditional dances.

MaeJa herself is often referred to as a doyen of Korean Dance, having trained with traditional masters like Kim Chon-Hong and Han Young Su (both officially designated as 'Living Cultural Assets') in Buddhist classical and folk Korean traditions. Says she: 'When a dancer performs she must put forth every ounce of her effort to create what she or the choreographer had intended'. For MaeJa, the Korean dance tradition offers a system where movement is seen to originate from the inside. Thus, movement seldom sparks from the body alone. 'Movement for my compositions originates from the heart through inspiration,' says MaeJa. This talented professor of dance at Seoul's EWha Women's University was the first Korean dancer/choreographer of note

to use contemporary music and ideas in secular, sacred and shamanistic settings.

The name Chang Mu itself translates to 'create dance' and in the ten years since its inception the group has strived to turn traditional Korean dance into a reflection of the experiences of the Korean people. While the Company seeks to create an exciting blend of traditional and contemporary Korean dance, those who expect sensational scenery or western style contemporary work are often disappointed. Kim MaeJa's art makes no concession to westernisation. Based on traditional Korean techniques of sophisticated court dance, Buddhist monk dances and the festival dances of farmers and fishermen, the programmes are emotional and exciting, yet serene and colourful. The blend of traditional and modern is made effective by sensational costumes, supreme elegance and sheer splendour. The tempo often changes from intense emotional experiences to spontaneous joy.

In India, the Chang Mu Dance Company presents a choice of five shows :

Hwal

Buddhist Monk Dance

Sand Watch

Shum

Where We Are

The Hwal is an attempt to crystallise essence of the Korean dance tradition where the performer paints a woman's life, also a new understanding of the union of life is aimed at through an interpretation of woman's life seen as a series of water images. The *Buddhist Monk Dance* (folk version) reveals the troubled heart and agony experienced by the Buddhist monks as Buddhism, the national religion of Korea, during the Koryo dynasty (935-1392 AD) was replaced by Confucianism during the succeeding Yi dynasty (1392-1910 AD). The *Sand Watch* is a work which visualises how men transcended eternal Time, and realises the reality of Time. The underlying theme of *Shum* (breathe) is expressed thus :

For a long time
Violet coloured core
Stays in my blood
When it breathes out.

Where We Are has a message in rhythm:

Where we are
Same as always
Empty room

Where we are
Dark with a deep sigh!

Where are you—where
Sunny but the dark
world.

Since the Chang Mu Dance Company's inception it has gained wide acclaim and it has become recognised as the best Korean dance group. Besides, the obvious imagination and talent of its artistic director Kim MaeJa, the Company's 40 members are each subjected to rigorous training in a variety of dance styles ranging from farmers' festival dances to Shaman trances, and from courtly masques to folk rites. Even to qualify members have to submit a thesis. MaeJa states : 'Young people of today are more apt at grasping things conceptually... they take to what is new with remarkable alacrity. I am sure Korean dance has a bright future.' MaeJa seems right, given the rave reviews her Company has received the world over. *The New York Times* has commented: 'Kim MaeJa is a noted dance pioneer and scholar in South Korea. She has a compellingly delicate and intelligent presence on stage. Adds the *South China Morning Post* : 'This company... has so successfully fused the core of Western modern dance with traditional Korean dance that it evokes the work of Martha Graham and Dorris Humphrey.' For others, Kim MaeJa not only offers an invitation to the dance but heralds a call to visit the order of Buddhist world upon which both traditional Korean dance and her own dances are based. MaeJa has won international recognition as an important figure on the Korean dance scene as a teacher, writer, choreographer and dance performer.

Says MaeJa: 'Whenever performing abroad in recent years I felt that very little was known about Korean dance as a performing art, even at home it's not widely appreciated. I would like to help bring Korean dancing out of the limited domain of national folk curiosity and render it into an art commonly enjoyed by all.' Undoubtedly, Kim MaeJa has come a long way on her chosen path. In February 1985, at the theatre of the River Side Church in New York, Kim made her American debut with an impressive performance. Encouraged, she organised the Chang Mu Dance Company nine years ago as part of her endeavour to give wider currency to Korea's traditional dances. In 1984 she set up a small theatre named Chumto in Shinchon, Seoul not far from Ewha

University, and where she now teaches, to have her own space for the creation and performance of dance work. In her teaching MaeJa widely draws upon her own rich experience.

She has personally visited Korea's remaining Shamans to observe the dance rituals at first hand. Her zeal has taken MaeJa to the priest Songnam, to get instructions on Buddhism's involved ritual dance, Pompae. For MaeJa 'there is no way to learn but through complete dedication and hard work. One can achieve nothing without real passion'. The passion is evident in the dancer's daily schedule: after lecturing at the University, MaeJa goes to the Chunto Theatre to practice with the Chang Mu Company members until late evening. MaeJa has won international recognition as an important figure on the Korean dance scene as a teacher, writer, choreographer and dance-performer.

Significantly, MaeJa's work is framed by a definite philosophy. She often quotes Paulin Koner, a world renowned dancer, who told her once: 'Korean dance is like a thin thread which extends tenuously through the ages but never breaks.' For Kim MaeJa dance is an international language expressed by the heart in physical movements which all can understand, empathise with, and enjoy. Credited by many as leading Korean dance out of a long period of lethargy, MaeJa herself regrets that the so called 'new-dance period' of Korea lasted too long, from 1945 to the close of the 1970s. Importantly, she asserts that a more mature Korean dance can and should emerge during the current decade to secure a distinctive niche in the international dance milieu.

Kim MaeJa

Kim MaeJa was born in the seaside village of Ko Sung in North Korea but grew up in South Korea. Even as a child she dreamt of being a dancer and thus she joined the Korean Folk Academy. Besides Korean traditional dance, MaeJa also learnt ballet and contemporary dance. MaeJa's personal philosophy is that dance as an art cannot exist solely on its technique and this philosophy enables her to be creative in her dance. Kim MaeJa is the President of the Society of Korean Dance Studies.



MEXICO

Antares Danza Contemporanea

The Mexican group, the Antares Dance Company was formed in Hermosillo, Sonora in 1987. Since then, their group has been widely recognized in Mexico and abroad. It has received numerous awards for its work in choreography, dance and dance-education. Widely travelled, the group has performed with distinction in Mexico and abroad.

David Barron, Isabel Romero and Miguel Mancillas, performers of the group, have been honoured with the "excellent dancers award" at the VI Festival Nacional De Danza (VI

National Dance Festival) in San Luis Potosi in 1988. A year later, Elsa Verdugo was recognized with the same award. Adriana Castanos has received the renowned Premio Nacional De Danza (National Dance Award) for her choreography in *Yo Hubiera O Hubiese Amado (I Would Have Or Could Have Loved)*.

In 1989-90, the group was given a financial grant by the Fondo Nacional Para La Cultura Y Las Artes (National Foundation for the Arts). The Antares Dance Company comes to the India International Dance Festival with a history of wide exposure at the international level. Earlier, the company has represented Mexico at:

— the II Encuentro Internacional Sobre

La Investigacion En La Danza (II International Dance Research Conference) in Taxco, Guerrero.

— the I Gran Festival De La Ciudad De Mexico (I Grand Festival of Mexico City).

— the VI Choreographical Festival. "Oscar Lapez 90", which was held in Quito, Ecuador.

appreciates its collaborators:
Casa de la Cultura de Hermosillo,
Miguel Romero, Enrique Cervantes,
Monchis Rodriguez, Norma Celaya,
Ricardo Mazon, Enrique Lerma y Ana
Teresa Lucero.

The company has received wide and warm acknowledgement from an appreciative audience and press. Its technical and creative merits have come up for repeated notice. Other critics have made a positive note of its continuous movement, uninterrupted changes in dynamics, a capacity to transform, the ability to amaze an audience unexpectedly much to its delight, its facility with games of precarious balance, its play with the dialectics of opposing tensions, its obvious and admirable precision in movement and intention, its charming naturalness in thematic treatment, and finally, its skill in choreographically portraying down-to-earth occurrences in daily life, and at the same time being equally comfortable with extraordinary happenings. In the ultimate analysis, the Antares Danza Contemporanea displays the joy of living.

El Herardo, S.L.P. writes: "A superior dynamic. Total professionalism. The group has turned a dance performance into an excellent and complete communication of art in all its forms. Antares danced into the VII Contemporary Dance Festival in a simply extraordinary way."

Antares has been received well for its ability to use dance as a medium of communication with the public. Often, its well-structured programmes rooted in quality choreography and performance have invited rave reviews.

The Company comprises:

Dancers: David Barron, Adriana Castanos, Miguel Mancillas, Saul Maya, Isabel Romero y Elsa Verdugo

Lighting Designer: Miguel Mancillas y Saul Maya

Costumes: Miguel Mancillas y Saul Maya

Stage Manager: Luis Martin Solis

Instructors: Miguel Mancillas, Isabel Romero

Artistic Director: Adriana Castanos

Antares also acknowledges and

POLAND

The Lublin Vision and Movement Theatre

Poland's Vision and Movement Theatre (Lublin) was founded by Jerzy Leszczynski in 1968. Since its inception, it has been established as one of the more interesting artistic groups in the theatrical circle. Its work uses the human body as the basic form of expression, doing away with mere words as the couriers of meaning. The Vision and Movement Theatre has continuously and consciously striven for deeper truths, trying to artistically express through the medium of choreography such conceptual ideas as beauty, truth, love, fate, responsibility — abstractions which often depressingly defy specific stage interpretation. The group's endeavours were soon recognized. In 1973, the Vision and Movement Theatre was awarded the first prize at the All Poland Festival of Pantomime at Szczecin, Poland, for its performance of a piece, entitled *Variants*.

The founders of the group firmly believed that movement was potent enough as a medium of expression to exist by itself, committing themselves to this belief in practice and style. It is possibly the strength of their conviction which has helped the group to evolve a definite and distinctive language. Till today, the group's specificity of expression remains its endearing hallmark. The enthusiastic response with which the typically Polish *Malczewski* (with its roots in the nation's history) was greeted abroad suggests the legitimacy of a universal stage language.

Follow My Dream, an 1978 adaptation of *Malczewski* for television won the Festival of Eurovision in Knokke. Another performance, entitled, *Three Pictures* was presented on the television screen, winning the first prize at World Television Festival at Prague

in 1981 for Polish Television. The group's offerings always attempt, and more often than not succeed in creating a choreographic experience which goes beyond a superficial encounter with music, pantomime, poetry in movement or aesthetic beauty. It plans its performances to inspire the audience to touch base with deeper truths (almost in the realm of philosophical abstractions) on the canvas of movement.

In its evolution the group has believed in collaboration with talent in the allied arts. For instance, music has been composed for it by the well-known musician Jozef Skrzek with his group, the SSB. Other musicians to have worked on the group's productions include Romuald Lipko, Czeslaw Nieman, Krzysztof Scieranski. Performances have also used compositions by Bach, Correlli, Ravel, Prokofiew, Richard Strauss, Szymanowski and Kilar. Plastic inspirations have been derived from paintings of such masters as Van Gogh, Peter Breugel the Older, Salvador Dali, Michelangelo, Jacek Malczewski amongst others. Other choreographies have been based on works by Norwid, Herman Hesse, Albert Camus, Ale Kobo, Leo Fere, James Joyce, William Shakespeare, D.J. Enright.

Since 1986, the Vision and Movement Theatre has been functioning under the direction of a new artistic director and an experienced actress, Irena Malecka — who also acts for the group. She has consciously followed the policy of trying to carry forward the original vision of the founder.

At the India International Dance Festival at New Delhi, the Vision and Movement Theatre presents its latest production, *Last Four Minutes*. It has been directed and scripted by Jerzy Leszczynski and set to music by Peter Gabriel and Ennio Morricone.

Last Four Minutes summarizes all artistic experience of the group's

founder, Jerzy Leszczynski, gathered over a 24-year period. It displays images in movement about the artist's position in the world, his desires and dreams, his successes and failures.

Jerzy Leszczynski, actor, director, choreographer, pedagogue and composer of his own plays boasts of an interesting as well as strong background. Born in 1947, he studied cartography in Wroclaw. He founded the Vision and Movement Theatre and headed it as Director for 17 years. In 1985, Leszczynski became a member of the International Choreographer project in the USA. And a year later, he was invited to Hungary where he created his second Vision and Movement Theatre. Now Leszczynski is busy creating his third Vision and Movement Theatre in Poland with Polish and Hungarian actors.

Over time, he has created 25 pantomime-movement plays, four films and five documentary films. Leszczynski has co-operated with professional dramatic theatres in Cracow, Katowice and Lublin. He has performed in France, Germany, England, Italy, Hungary, Holland and Belgium.

The Vision and Movement Theatre is represented by the following crew and technical staff at the India International Dance Festival at New Delhi. Adamiuk Szczepan, Bielak Grzegorz, Daroczi Istvan, Dezso Virag, Ferencz Krisztina, Kaminski Dariusz, Kovaos Tibor, Kruk Mariusz, Krzyszczuk Mieczyslaw, Leszczynski Jerzy, Malecka Irena, Mazurek Ryszard, Meszaros Edina, Mitura Mariusz, Orzel Malgorzata, Sarniewicz Urszula, Sepp Judit, Sidor Janusz, Stelmasiak Halina.



ROMANIA

Ballet Group of the Opera House of Timisoara

In 1970, the Romanian dance company, "Arabesque Star" of the Romanian Opera of Timisoara was founded. The company's impressive repertory includes a number of classics like the famous Tchaikovskian works: *The Swan Lake*, *The Sleeping Beauty*, *The Nutcracker*. Other pieces which the group has offered over time are *Giselle* by A C Adam, *Romeo and Juliet* by S Prokofiev, *Coppelia* by L Delibes amongst others. "Arabesque Star" has received a rousing reception internationally in countries like Yugoslavia, Bulgaria, Poland, Italy, Germany, Holland, Luxembourg and Belgium. The group is headed by Francisc Valkay, the artistic leader and soloist dancer, who has guided the company since 1981.

The Romanian group is presenting *A Cry for you* at the India International Dance Festival, a piece specially created for this festival, which would be premiered at New Delhi. This work contains :

Do you like Mozart?

A Cry For You

Ecstasy

Bolero by M. Ravel

Interventions

Act of image, dance, percussion, magnetic fields etc.

The Romanian Opera of Timisoara has a long history which can be traced back to the 18th century, but the opera in its present form and bearing its present name — came into existence in March 1946 to satisfy the artistic and cultural thirst of the people of Timisoara and Banat. The Opera made its artistic debut with the premiere of *Aida* by Verdi, which was presented on April 27, 1957.

With the development of the cultural movement, the Opera can today boast of four artistic units, 114 years after the building was constructed in 1876. The troupe enjoys prestige within Romania and abroad. This artistic complex includes The Romanian Opera, The National Theatre, The Hungarian State Theatre and The German State Theatre.

The group's repertory includes creations which form the treasurehouse of universal musical culture. From the country where the opera began, the opera included Italian works by Pergolesi, Rossini, Donizetti, Verdi, Puccini, Leoncavallo, Mascagni. Some German works in the repertoire are : Mozart, Humperdinck, Richard Wagner, Karl Orff etc. Besides this, the group has Russian and French offerings. The repertoire-mix of the group was formed keeping in view the cultural and aesthetic needs of a wide spectrum of spectators belonging to different social categories. The Romanian Opera of Timisoara has continuously enriched and diversified its repertory, boasting of 50 titles of opera and ballet today.

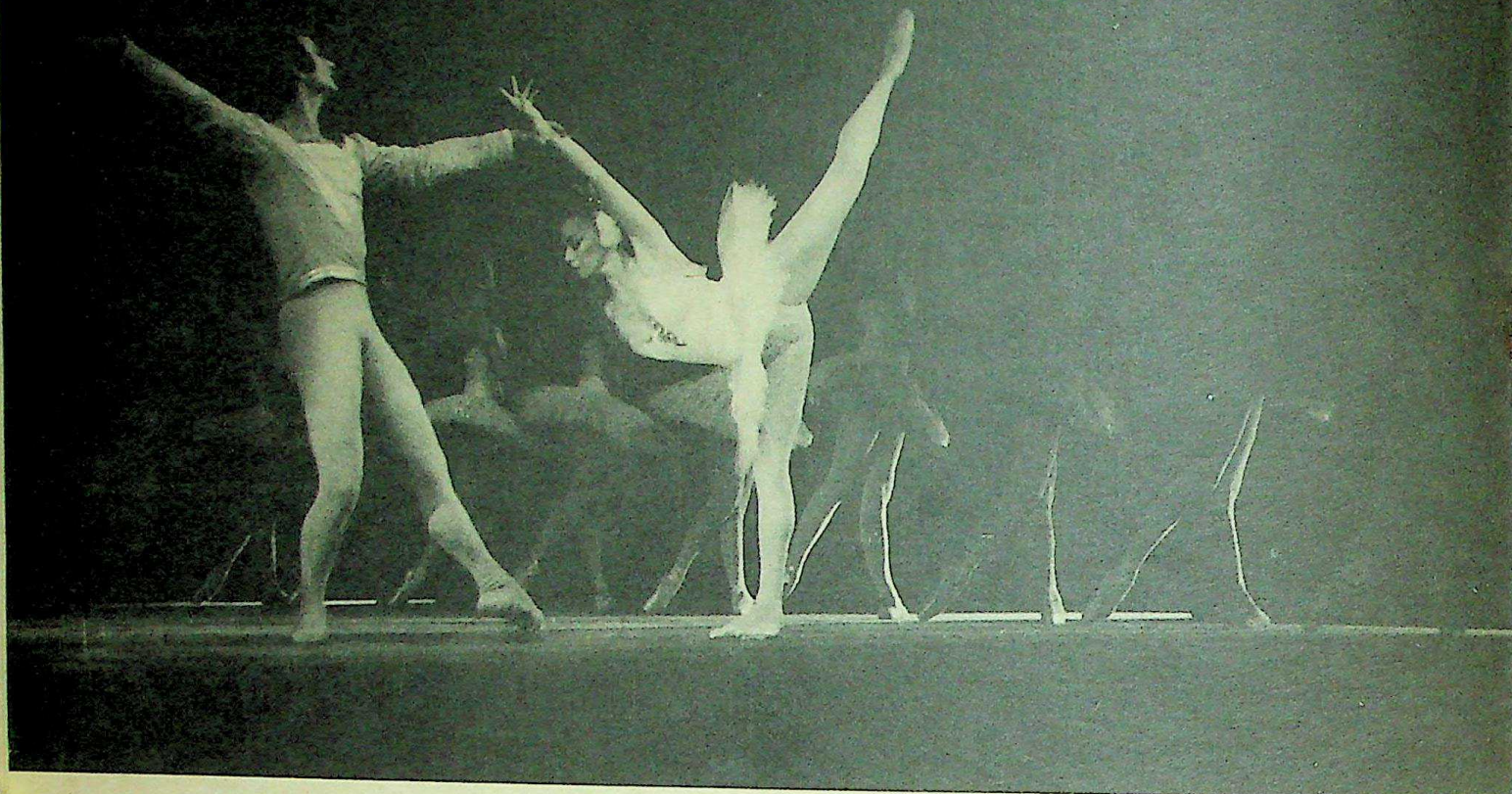
The lead artiste of the group, Francisc Valkay has attained almost a mythical stature on the stage through years of superlative work: the gesture always impregnated with vitality, emotion and intelligence combined in a potent mix, dramatism coloured with humour, grace tinged with force. Today, Francisc Valkay stands as a colossus — the archetype image of the ballet dancer. In 1990, Valkay was honoured as the "best ballet master" of Romania. He has widely toured the world, transmitting the message of ballet to China, Yugoslavia, Italy, Germany, Belgium, Holland, U S S R, U S A and Canada.

The Romanian ballet group also presents Aurora Caloianu, a skilled dancer, known for her capacity to balance with confidence and accuracy, displaying a capacity to handle both the "dance of sensibility" and the "dance of technical force", tackling both the classical and modern forms of ballet with equal facility.

Looking at Aurora's frail and almost colourless form, it's difficult to believe how on a few square metres of stage space, standing under the spotlights, she manages to transform herself into a living flame, which is brilliantly vibrating, carrying her body in lyrical movements — or perhaps, breaking into convulsive jerks. The result: a magnetic Aurora. She began her career with *Carmen* by Scedrin, which she followed up with a repertory of classical ballet pieces like *Don Quixote*, *The Sleeping Beauty*, *The Nutcracker* etc. With the *Swan Lake* and *Fantasio*, Aurora won wide appreciation. Her performances have met with applause in Germany, Holland, Belgium and Switzerland.

Costica Gadea, another ballet soloist of the Romanian company is a brilliant





dancer who manages to weave together emotion, intelligence, humour and drama to create brilliant choreographic imagery. A graduate of the Choreography School, he later became the first ballet dancer of the Romanian Opera of Timisoara. Soon he won appreciation for his creative interpretation of a variety of extremely complex roles requiring great choreographic maturity. These roles ably demonstrated his qualities as a dancer as well as an interpreter. Primary amongst his performances were those in *The Nutcracker*, *A Viennese Evening*, *The Swan Lake* etc. His pinnacle arrived in the form of the ballet, "Dance, Dance, Dance", which was a crowning success in Timisoara and the rest of Europe. In this piece, Costica crossed over from the academic movements of classical dance to the plasticity of modern dance.

It seems that this Romanian choreographic collection will leave its impression on the Indian viewing public further strengthening its international reputation.

Francisc Valkay

Francisc Valkay is undoubtedly the best ballet master of Romania. He has been honoured with the scholarship of the Ministerium for Culture of France.

Valkay's gestures are always impregnated with vitality in which emotion and intelligence are combined.

Outside Romania, Valkay is the messenger of ballet from Timisoara. He has acquainted people of China, Yugoslavia, Italy, Germany, Belgium, Holland, USSR and USA with Romanian ballet.

This success is not limited to the stage alone. His choreographic presentation *The Telespectators* has been televised and appreciated by a large number of viewers.

The artistic maturity of Valkay promises the public a great show, his appearance always has the guarantee of a serious preparation of high quality.

SPAIN

Flamenco Group of
Alberto Portillo

The Spanish choreographic form, Flamenco, is inextricably linked with the gypsies in its history, evolution and growth as a form of artistic expression. The gypsies themselves have a colourful lineage: Their real origin is neither definite nor clear. What seems clear is that this community of people arrived in the country centuries back, and interestingly, and characteristically, made song and dance their unique form of self-expression.

Their dance form creatively fused with local folklore to create Flamenco — a mode of artistry through movement and music, which its practitioners believe encompasses the gamut of human life and its necessary representation and interpretation in the world of art. Significantly, Flamenco isn't merely dance for the gypsy people. It's a veritable philosophy, a way of life. In that sense, this mode of dance and music is an interesting, and unique phenomenon.

Essentially, the Flamenco is an art form which privileges individualistic expression, the inner inspiration of the artist providing the motive force to create choreography, which is unconventional but refreshing. Often, it defies the set parameters and conventional of stage performance. Expectedly, its presentation in conventional auditoria brings forth challenge as well as opportunity. The creators have the singular chance to exploit an exceptional quality of Flamenco: it almost always manages to provoke profound emotions in the most diverse of audiences through a language which uses rhythm, music and colour to focus on inner feeling.

Arrival at the Camp

7 Songs — 7 Units

FIRST PART

1. Campanilleros
2. Soleares
3. Cantinas
4. Guagiras
5. Seguiriyas
6. Tanguillo
7. Tangos



SECOND PART

1. Martinetes
2. Alegrias
3. Tablao Flamenco
4. Caracoles
5. Bamberas
6. Bulerias Por Solea
7. Farruca
8. Tarantos
9. Rumbas Flamencas

SWEDEN

Greta Lindholm Group

Sweden presents the Greta Lindholm Group at the India International Dance Festival at New Delhi in December 1990 — a group with a formidable reputation and a distinctive style. Its *prima donna*, Greta Lindholm, whose name it bears, can be described as a musician whose instrument is dance. A typical reviewer says: "Greta Lindholm's dance — in contrast to much of today's choreography — does not build on the concept of theatrical images. It underscores time more than space." — Horace Engdahl, 'DN'. Another enthuses "She can stand stock-still, and still embody rhythm." — Bjorn Bexelius, 'SvD'.

In India, the Greta Lindholm Group will present two pieces entitled, *Drone* and *Musical Eye*. *Drone* has been perceived as a study which successfully creates an admixture of intensity and a refreshing playfulness, natural and peculiar to the physical rhythms of the human body. Says Bjorn Bexelius in the 'Uppsala Nya Tidning' (November 3, 1988): "Here and there a moment is thrown into haut relief by a dance resembling sculpture: As the dancer is frozen into a pose, one of her toes executes the only movement and seems to fill the room with its significance." Within the performance, "broadside salvos" are fired on the audience in lovable irony to imbibe the show with a cabaret-like humour.

Lindholm herself has described her choreographic creation of *Drone* as a "dance concert". Interestingly, although the piece is performed almost entirely without music, it still manages to be a "concert of sorts." Lindholm uses five dancers, rather their bodies as instruments, conjuring melodies and harmonies, overtones and undertones, "with a bass key underlying the theme." Says Horace Engdahl of 'DN': "She exhibits a mischievous generosity with the tools of her art, but on the other hand, these are so sound in themselves that they can take a bit of razzing... The same can hardly be said for all styles of dance."

The second show to be presented at New Delhi, *Musical Eye* is a relatively new solo by Greta Lindholm, which opened at Teatro della Limonaia on September 26, 1990. Significantly, Lindholm herself performs in it.

Reviewers have been generous in their critical evaluation. For instance, Gunilla Jensen writes in the 'Svenska Dagbladet': "She is blessed with a powerful earthiness, a tart sense of humour, and a healthy sensuality. Unimpressed by trends, she heeds her own voice." In this piece, Lindholm has been credited for having created "unique, eruptive solo pieces," once again a quality which critics have noticed with appreciation since her debut in Sweden in 1968. *Musical Eye* is Greta Lindholm's ability to dazzle with solo virtuoso. Horace Engdahl writes in the 'Dagens Nyheter': "Greta Lindholm's solo dances develop during extended periods of growing maturity and years can pass between her solo performances. But then the result is explosive."

Critics have commented on this ability which Lindholm demonstrates to subordinate her personality to the character of the dance. The Swedish journalist, Pia Axelsson has written: "She practically explodes in the energy of her own movements. Perhaps it is just at that moment when her body is no longer her own, that deliverance is experienced." It is a characteristic of her style, or more appropriately, "approach" to dance that she uses the dance form's own power to elevate and support itself, and even its own capacity to contain music. And so her performances are presented as "seamless complete shows", in which she performs solo, sometimes accompanied by a few musicians.

In October 1986, Greta Lindholm took the decisive step from solo performance to ensemble work. This came in the shape of a work called, *Konkylie*, a double concerto for four singers and four dancers. It was premiered at Stockholm's Kulturhus, receiving a warm press reception. For instance, the cultural digest, 'Aret i Fokus' referred to this performance as "one of the most remarkable and beautiful dance experiences of the year."

Since then, Lindholm has proceeded within the "chambre" format, providing a spice to current Swedish dance. The Swedish virtuoso dancer's performance is characterised by arms taking flight in a playful flood of tempo and syncopation. Specific parts of the body come into dramatic focus, the hands transforming into antennae. And then, maybe the serene movements of one foot carve out an entire love story. The

resonance lingers through a spellbound audience. Lindholm's style of ensemble dance requires musical precision, and the five dancers whom she works with are keyed to a pattern of interaction which requires them to receive and provide impulses with great sensitivity.

Greta Lindholm also conducts a 'Greta Lindholm Workshop'. Its activities are described thus:

"During one week we compose choreographic form and combine it with music and maybe even with text, objects and the voice."

We investigate meetings of different qualities of movement and sound."

The workshop is a training and learning ground to dancing musicians and playing dancers — that is, to anybody who is interested in the connection between dance and music.

They themselves say: "We work a lot with rhythm and use our bodies as instruments. The "warming up" exercise is more mental than physical."

Greta Lindholm uses her body as an instrument for both dance and music. The critic, Anna Greta Stahle's comment in the 'Dagens Nyheter' (1981) seems appropriate to underline the significance of the Swedish group's Indian presentation: "She is as virtuous as a flamenco dancer who performs a brilliant Zapateado or a Kathak dancer from North India who beats intricate rhythms with the soles of her feet, but she has her own way to bring forth sounds through different kinds of footbeats and vary them. Sometimes, she allows her breathing to be audible or punctuates the rhythmic patterns, by using vocal sounds. Her dance technique also includes vibrations which make her entire body shiver and tremble. Any equivalence to her dance hardly exists in the western World. It is unique."



Greta Lindholm

"It is certainly not easy to catch Greta Lindholm's art of dance in a synthesis. She has an almost inexhaustible source of expressions. Her performances both bewitches and enchants. The law of gravitation has ceased to exist in her dancing," says Poco Lanstidninger of 'Ostersundsposten'.

Greta Lindholm has proved her skill as a choreographer of theatre and dance. Some of her notable theatre choreographies are *Skrapuken* (1966), *Antonius & Kleopatra* (1975), *Lykke* (1983), *Brustra Leenden* (1967), *Spjarn* (1975), *Elementen* (1978), *Minne* (1983), *Dansesvit* (1986) are among the many esteemed dance performances choreographed by her.

During 1960's Greta Lindholm studied Theatre History at Stockholm University, Music at Dalcroze Seminary, Dance at the Ballet Academy, Choreography at the Institute

of Chôreography, and Mime under Marcel Marceau in Paris.

Brigit Akesson, her teacher at the Institute of Choreography says: Greta Lindholm is an unusual talent in this country. A rich stream of vitality and innovative kinesthetics flows from her dance, which thanks to her acute sensitivity to the nature of rhythm, exhibits lyricism of a self evident clarity."

The works of Horace Engdahl ring true: "Greta Lindholm's dance performance *Konkylie* makes me feel at times as if I experienced dance for the first time. From her imagination Lindholm pours out a stream of surprises which conjures away all traditional ideas about choreographic art and turns experts into a crowd of happy children."

USA

Nikolais & Murray
Louis Dance

'One of the most extraordinary theatrical wonders of the age... a supreme original of the American modern dance,' said Alan M Kriegsman in 'The Washington Post'. These words of praise described Alwin Nikolais, choreographer, composer, scenic and costume designer who created the internationally acclaimed Nikolais Dance Theatre which will present at the India International Dance Festival in New Delhi a series of five shows.

The other partner of the Company Nikolais & Murray Louis Dance, Murray Louis first came to international attention as a stellar, leading dancer of the Company. Today he is known throughout the world not only as one of the great male dancers but also as a uniquely gifted choreographer, teacher and eloquent spokesman for the art of dance. In addition to performance, the professional training programme of the Nikolais and Louis dance lab offers a curriculum for comprehensive study of technique, theory, improvisation and composition at the beginning, intermediate and advanced levels.

Nikolais himself has enjoyed a brilliant career, spanning five decades leaving his imprint on every theatrical medium from Broadway to Television. Wherever there is something new, his hand is evident. His lighting wonders, sound scores, his choreography and his costumes have influenced the contemporary stage and a generation of choreographers. His list of celebrated visual masterpieces include *Totem* (1960), *Imago* (1963), *Crossfade* (1974), *Mechanical Organ* (1982), *Zones One-Two Etcetera* (1988). *Kaleidoscope*, one of his early works which won wide acclaim in the mid 50s inspired 'The New York Times' critic, John Martin to write that *Kaleidoscope* was evidence of a new force in the modern dance world. Nikolais' artistic colleague Murray Louis comes with an equally strong professional lineage. His body of work over the years has been lauded not only for his exacting command of an immense artistic range, but for the perception, intelligence and wit he brings to his art. Louis enjoys a formidable reputation as a master of the language of dance, having worked extensively in United States and Europe travelling over five continents and

bearing the distinction of having performed in every state of the US. Considered one of the world's great dance teachers, Louis offers his students a rare insight into the theory and practice of the art. His five-part film series *Dance as an Art Form* has become a standard introduction series for educational arts programmes in the US, besides being televised in countries as culturally diverse as Australia, Norway and Bangladesh.

The association between Alwin Nikolais and Murray Louis began at Hanya Holm at Colorado College. While studying at New York University for a Dramatic Arts degree, Louis attended classes at the Henry Street Playhouse where Nikolais had founded a school. The same year Louis made his debut as lead soloist in Nikolais' newly-formed Playhouse Dance Company (later renamed Nikolais Dance Theatre). Soon he was to become the driving force in the unique world of dance theatre that Nikolais was busy creating.

The team of Nikolais and Louis collaborated to evolve the aesthetic and pedagogic theory which is today widely known and respected as the Nikolais/Louis technique.

This technique was developed by Nikolais' perception of dance, which was defined as "the art of motion which left on its own merits becomes the message as well as the medium." While the Nikolais/Louis technique was evolved, Nikolais was inspired to create his own sound scores. Again, he innovated in interpreting music as the art of sound and not merely an enslavement to scales, rules of harmony or metre. His experimentation touched everything from automobile parts to oriental instruments.

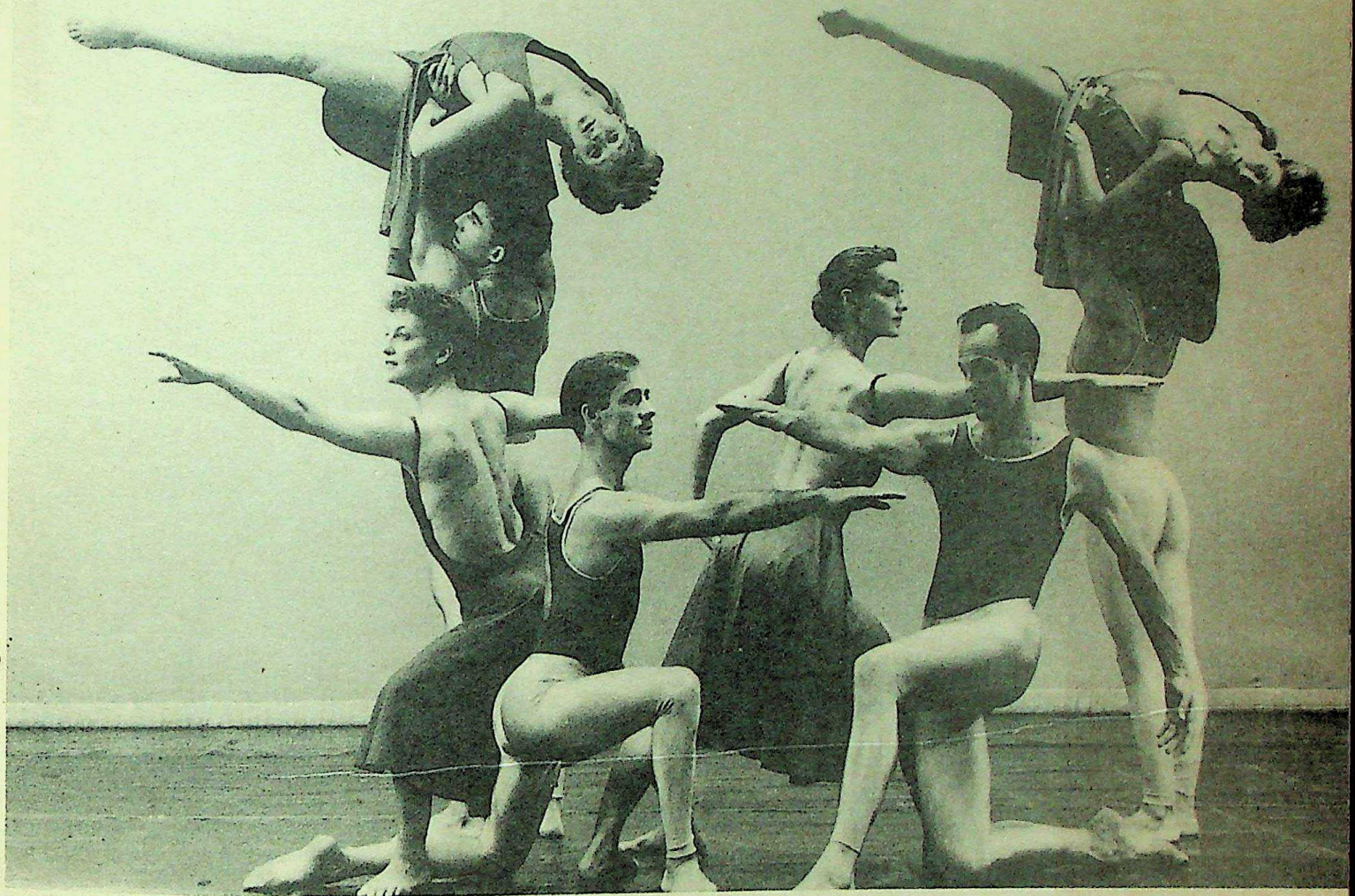
In 1956, the Nikolais Dance Theatre was invited to the first of its many appearances at the American Dance Festival. This marked the coming to age of his brand of dance theatre, immediately establishing the Company in the forefront of American contemporary dance. Major success at the international level came with the Company's extraordinarily well-received 1968 Paris season at the Theatre des Champs Elysee. Following the triumph in Paris, the Company began performing at the world's great theatres. A French critic has appraised — or more appropriately praised — Alwin Nikolais, thus: "...the most original exponent of American contemporary dance," a comment which has echoed

throughout Europe and on subsequent tours of South America and the Far East.

Both the leaders of the company have been showered with accolades. For instance, Nikolais has been awarded: the Samuel H. Scripps American Dance Festival Award; the Capazio Award; Einmy Citation Award; the Dance Magazine Award; the American Dance Guild Award etc. In addition, he has been honoured with five doctorate degrees, has been twice designated Guggenheim Fellow. Louis was awarded the Grand Medaille de Vermelle de la Ville de Paris in recognition of his Company's outstanding performances at the Centre Georges Pompidou. He is also a knight of the French Order of Arts and Letters, and has received the Critics' Award of the International Festival of Weisbaden, Germany. In 1977, the Dance Magazine Award was conferred on him.

This isn't the Company's first exposure to India. Louis brought the Murray Louis Dance Company on a two-month tour of India in 1968 when it was chosen to represent the U S State Department.

In its present tour of India, the Nikolais & Murray Louis Dance Company is visiting New Delhi (the India International Dance Festival), Calcutta, Bombay, Madras and Trivandrum to present a series of programmes.



USSR

Kiev Ballet

The Kiev Theatre of Classical Ballet offers New Delhi an exquisite repertoire, which includes Tchaikovsky's *Swan Lake* — a ballet in three acts. The first act begins with Prince Zigphrid celebrating his coming of age with his friends and tutor. The sovereign is in the meantime, in enthusiastic hurry to congratulate her son. One of the honourable knights is ready to confer knighthood on the young prince. The Prince is informed of this, and his mother presents him with an armlet.

Soon, the dreamy boy is seen to approach a somewhat mysterious lake. He notices a few swans. Aiming an arrow, the Prince is all set to shoot when the swans magically disappear. Even as this happens, the Old Castle's ruins light up the tune of enchanting music. The Prince discovers to his pleasant surprise that the swans have transformed themselves into pretty girls who now come and surround him. Zigphrid falls in love with the Queen of Swans. The Prince is told a story about the evil genius, Rotbard, who bewitched the girls. Prince Zigphrid takes an oath to love Odetta forever. It is dawn by the time the Prince bids good-bye to Odetta.

The second act is ushered in with a party scene in the castle. Here, potential brides for Zigphrid pass in front of him, the Prince showing little interest in any of them. He is dreaming of the Queen of the Swans. Suddenly, the evil genius Rotbard, now disguised as a knight enters the hall. Odiliya, his daughter is with him. Prince Zigphrid is confused. Odiliya looks exactly like his lady love, Odetta. When Odiliya smiles, the Prince is so utterly charmed that his doubts vanish. His choice has been made. His bride chosen. Rotbard connects their hands. Zigphrid is about to utter his oath of love to Odiliya when he suddenly notices a swan knocking against the window. The bluff is blown. The prince now understands that he has been deceived. Zigphrid leaves in despair.

The lakeside is again the scene for playing out the third act. Here, the girls are in anxious anticipation of the

Queen's return. This is critical for them as their fate is directly dependent on her destiny. When Odetta returns she informs the others about Zigphrid's betrayal. Now, they are apprehensive that all opportunity for them to become people again has been lost. It is at this moment that Zigphrid appears. He begs Odetta to forgive his betrayal of her trust. The girl, already in passionate love with him, trusts his every word. But, nothing can save her. For her destiny of death seems to have been already written.

Prince Zigphrid can't leave Odetta. He is ready to even sacrifice his life on the altar of her love. But, there is trouble yet. It arrives in the form of the evil genius Rotbard, who hates human love. He attempts to frighten the Prince with a storm. Wild wind-gusts pounce upon Odetta and Zigphrid with lightning streaking through the sky. Not satisfied, he wants to complete his mission of evil; so, Rotbard throws the Prince from a high rock into the lake. Odetta just can't bear the death of her beloved. She follows him. Seeing this, Rotbard is shocked, unable to fathom human love — and he too dies.

The Second Programme of the Kiev Theatre is a set of one-act ballets set to Tchaikovsky's music. The first, *White Suite*, is a ballet set to the music of the Third Suite Elegy. The second, *Francheska da Rimini*, is a ballet set to the music of a symphonic fantasy.



VENEZUELA

Contradanza Experimental Theatre and Danza Teatro Abelardo Gameche

Venezuela is represented by two groups at India International Dance Festival: the Contradanza and the Danza Teatro Abelardo Gameche.

The lead artistes of both groups — the Contradanza and the Danza Teatro Abelardo Gamecho come with strong reputations and rich choreographic experience.

The Venezuelan troupes offer a glimpse of Latin America, life values, concerns and culture, which would provide a wider appeal beyond the undoubtedly impressive aesthetics of movement for Indian audience. Contradanza — an Experimental Group of Dance and Theatre Research — was established by Hercilia Lopez in 1973, when she felt the need to develop her own methods for training the human body for the creative and performing arts. Since 1974, Contradanza has been working as a group for conducting research as well as practical performance development in dance and theatre. Through the continuous development of a long, complex and disciplinary exploratory work, this group has honed out the intricacies of body language and the art of drama as vital impulses of the "live experience" that is dance.

Today, the Contradanza is one of the most respected and admired dance groups in Venezuela. It's unique in its creative style, and perhaps, more importantly, in its methods of training and technical preparation. The group is widely recognized for its depth and breath of perception. Contradanza arrives in India with a resume of presence at various dance and theatre festivals, workshops, popular celebrations etc. These include the Ayacuchi Theatre Groups Encounter (Peru), The Theatre Work Encounter of Montpeyrand (France), Theatre and Dance Exchanges at Verona, Ferrara, Copparo, Italy, the Musical Workshop for Dancers and Actors (Breukelen, Holland), the Theatre of America Festival (Connecticut, USA), Cultural Exchange at Barbados and Trinidad, Columbia, the Caracas International Theatre Festival (Venezuela), the American Dance Festival etc. In India, Contradanza presents three solo pieces:

Que Bonitos Ojos Tienes (1989)
(What Beautiful Eyes You Have)

"She is oppressed and yet... pretty and enchanting", that's what the dance seems to convey.

Music: La Malaguena (Mexican folk song)

Words: Jean Ryhs (English writer)

Amapola (1987)

The theme of this piece is: "Diversity and abundance of nature".

The space: A hammock

The time: Leisure

Music: Amapola (Latin American popular song)

Singer: Nana Mouskuri

Sonido De Amor Sobre Mi Cuerpo
(1989) (Sound of love on my body)

The theme is: She feels in love and loved. Her time is fragility.

Music: Companerita Mia (Spanish song)

Singer: Manolo Caracol

Hercilia Lopez

Choreographer Hercilia Lopez, the founder and director of Contradanza started as a classic ballerina while also pursuing Mexican folk dance and 'Flamenco'. In 1966 she received a Venezuelan government scholarship to study for two years at the Royal Ballet School of London. Lopez has studied contemporary dance and the Martha Graham, Alvin Nikolais, Merce Cunningham techniques, traces of which are evident in her dance.

In 1970, Lopez participated in the Experimental Theatre Workshop directed by Eduardo Gil, which awakened in her an intense need to explore different dramatic methods.

In 1973, she established the experimental company Contradanza to develop her own method for training the human body for creative and performing arts. She has now gone beyond the traditional confines of dance and theatre to create an authentic, spontaneous language of performance.

In 1983, she began her solo performance with *La Dama de Negro* (Lady in Black) which was deeply involved with women and femininity. Her other solo works include *Mother of Pearl* (1984), *Poppy* (1987), *What Beautiful Eyes You Have* (1989).



In 1989 she was nominated for Marie Teresa Castillo Theater Award (Venezuela), the most prestigious honour for performing artists.

'Miss Lopez seems to favour a potent form of emotional dance theatre, where every detail in facial expression and body shape shifts and flows into distilled expression The New York Times, June 1989.

The other Venezuelan group performing at New Delhi, the Danza Teatro Abelardo Gameche is presenting:

Homemade (1989)

The work suggests the relationship which develops between any two people — father and son, master and disciple, or just friends. The choreographic work shows that such relationships evolve from being one where there is over-protection and tuition to a more matured stage of sharing. Such positive growth in a relationship eliminates false hierarchies, which block human exchange.

Choreography: Abelardo Gameche

Music: Angel Rada

Dancers: Abelardo Gameche; Daniel Villalobos

Cutting of Gems (1990)

Choreography: Abelardo Gameche

Dancers: Betty Colon; Luz Marina Diaz etc.

First Part: *...And a visitor will arrive at Neo-Babel*

Theme: One can strive for more money, more power, more sex, more of... everything. And then, you can sink in confusion and depression. You may feel sorry when something precious is snatched away from you. And that may lead to anger, pain and fear. You may resent an attack from people whose cause is right, for their legitimacy throws your own emptiness into sharp relief. Or you may be a fanatic. Which means that in spite of following religious and political paths you achieve nothing but emptiness. All this is one way, one road to happiness. The other is: look within to seek the light.

Second Part: *Manantial*

This part focusses on the process through which a human being tries to find a deeper connection with himself, his inner self. This is a long and often elusive journey which few manage to

negotiate. As a man attempts this, feelings of rage, fear, confusion and pain rise in equal and intense measure inside his very being, within his consciousness. Only total relief of his whole being will allow him to make contact with the deepest recesses of his consciousness, where peace reigns. It is from this repository of tranquillity that the need to communicate with the outer world is born. It is here that the rationale for promoting integration matures and finds expression later in outer manifestations. When such supreme consciousness is attained, man is able to accept without doubt or fear that life constantly appears as the expression of intimacy and contact, of elongation and parting.

Abelardo Gameche

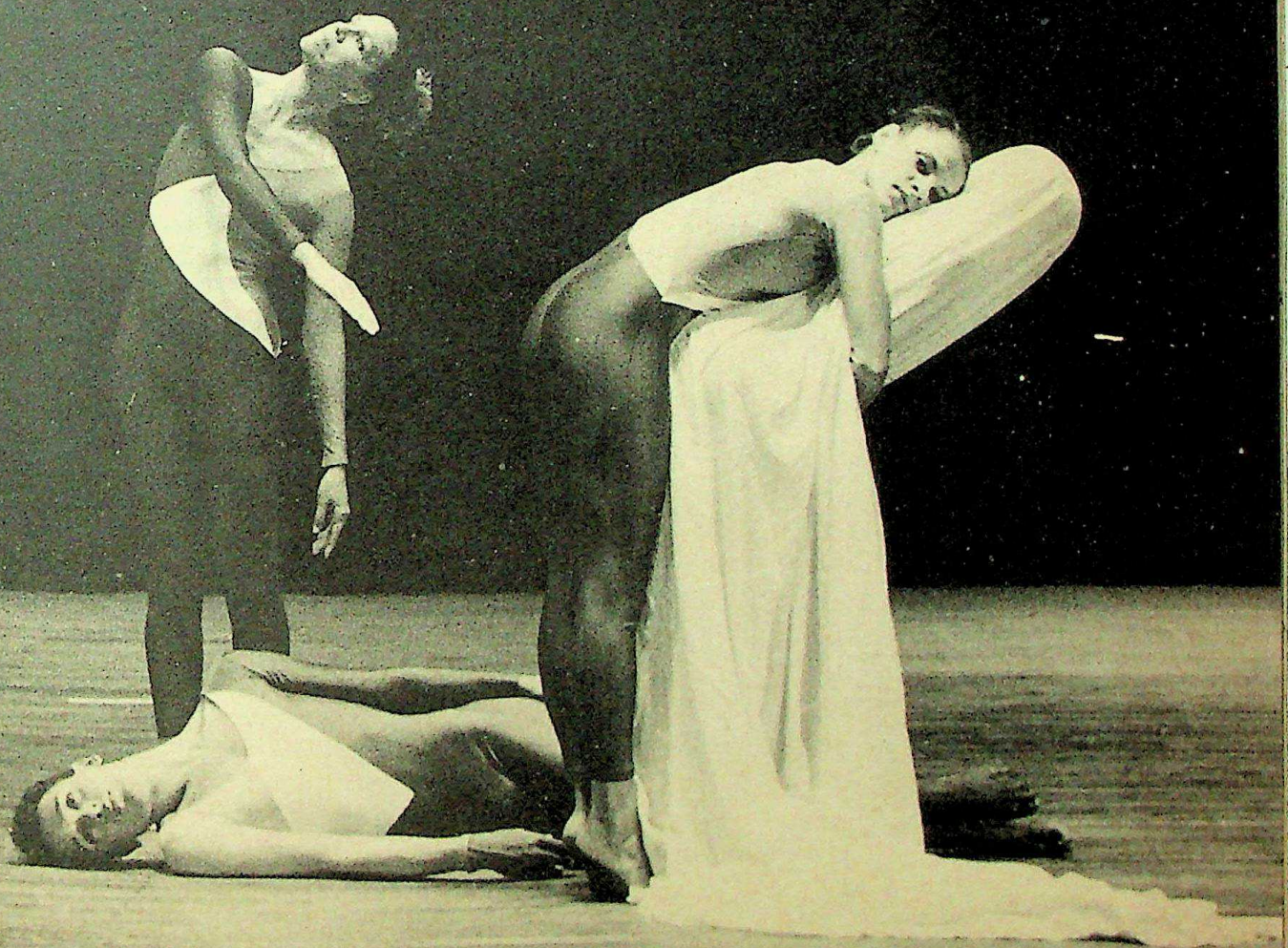
Abelardo Gameche may be said to have two lives, one before his involvement with Compania Danza Teatro and one after.

For seven years Gameche studied Biology. For him "it was a very romantic idea to study biology". He took up modern dance studies at the Central University of Venezuela and soon afterwards began to dance with the University's Taller experimental de Danza directed by Jose Ledezma. In November 1977, he was granted Gran Mariscal de Ayacucho Foundation Scholarship to complete his post graduate studies. He has danced for several noted companies and choreographers, among whom is Remy Charlip who says Gameche is a "wonderful dancer".

In 1980, he joined Taller de Danza de Caracas as a teacher and dancer of the workshop.

Gameche was invited to the American Dance Festival in Durham as an international choreographer.

Gameche not only dances but proposes the "unbending" (untwisting) of all danceable forms. He is now the owner of his own rich repertoire and personal choreographies.



ZAIRE

**Ballet du Lac Tumba
Bikoro**

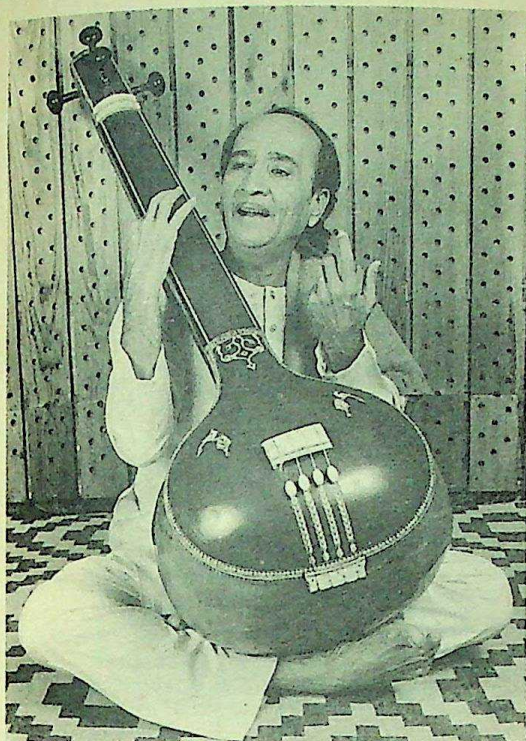
The group of dancers of the Ballet du Lac Tumba Bikoro is a traditional dancing group whose songs are inspired by the customs and traditions of Zaire. The theme of the songs usually is the facets of everyday life in the villages of Zaire. And the performances are essentially from the region of the Equator in Zaire.

The Ballet du Lac Tumba Bikoro has been performing at various cultural festivals organized in Zaire as well as outside Zaire.

The group is directed by the talented Anna Kayembe M'bombo — a professional actress who has done intensive studies in art and choreography. Anna has studied in Belgium and Zaire. She has participated in many representations outside the country in Congo, Nigeria, Senegal, Rwanda, Belgium, France and United States of America.

Credits

Dancer: Monkenza-Mompongo
Drummer & Artist: Nkumu-Nembetwa
Drummers & Singers: Nsuni-Epoloko,
Nkumu Iyeli, Bongongo-Ngali,
Mboyoy-Mola
Drummer: Nkanga-Ehanga
Singer: Nkanga-Iyelimondo, Boika-
Mwanza, Nkumu-Mola, Mputu-Mongu,
Yoka-Buembia
Dancers (Female): Molete-Mpongo,
Mpenge-Liema, Bilepo-Mayaka,
Amba-Nsono



KADAMB, AHMEDABAD

Ritusamahara

Siri Fort Auditorium, 8 December

Kumudini Lakhia's choreographic interpretation of Kalidasa's *Ritusamahara* is part of the inaugural day's presentations.

The beauty of the changing seasons has been the subject of much poetic thought the world over. The poetry of *Ritusamahara* manifests the poet's deep sympathy with nature, his keen powers of observation and his genius in evoking the Indian landscape in all its vivid hues.

Ritusamahara — or the Gathering of Seasons — traces the cycle of changing seasons. The dancers use the classical Kathak idiom to depict nature in all her eternal splendour and glory. The beauty of each of the variegated seasons is described at length and in great detail with grace and finesse: the summer's riot of colours and fiery beauty which transforms into the mature burnished hues of autumn; the sombre shades and serenity of winter giving way to a lively, youthful spring signifying rebirth and resurgence of life.

Choreographer: Kumudini Lakhia

An articulate exponent of the Kathak style, Kumudini Lakhia has been trained by renowned Kathak gurus like Shri Shabhu Maharaj and Birju Maharaj of the Lucknow gharana and Pandit Sunder Prasad and Shri Radha Lal Mishra of the Jaipur gharana. Today she is a well-known and distinguished name in the realm of Kathak dance and choreography.

Kumudini Lakhia is the director of Kadamb Centre for Dance and Music in Ahmedabad where she has trained a number of students who are now dancing on the professional stage in India and abroad. She has also been vice-president of the International Dance Council, UNESCO. Kumudini Lakhia's dance compositions and choreography have won her several prestigious awards. Besides receiving the Sangeet Natak Akademi Award for Kathak in 1982, she has been honoured with the Padma Shri in 1987.

Music Composer : Atul Desai

Atul Desai was trained in Hindustani music by Pandit Omkarnath Thakur.

He has composed music for choreographic works, films and a

children's play. Atul Desai has also studied electronic music under David Tudor. He currently runs a sound recording studio in Ahmedabad. Atul Desai is a recipient of the Gujarat State Sangeet Natak Akademi Award for his contribution to music.

The Group: Kadamb

Several years ago, Kadamb began as a small group in Ahmedabad to promote the Indian traditions of dance and music. It has since grown to be a major centre in western India.

Every year a number of students receive training in the arts under the guidance of eminent artistes and teachers. Several of them are now professional dancers of repute in India and abroad.

The Cast:

Dancers: Aditi Mangaldas-Kumar, Bhaswati Misra, Malti Shyam, Mangala Kulkarni-Bhatt, Parul Singh, Prerana Shrimali, Swati Yardi, Vaibhavi Dikshit, Veronique Azan, Vijayshree Choudhary
Guest Artist: Kishen Mohan Mishra

Choreography and Costumes:
Kumudini Lakhia

Music: Atul Desai

Lighting: Gautam Bhattacharya



**JAWAHARLAL NEHRU MANIPUR
DANCE ACADEMY, IMPHAL**

Basanta Raas

Siri Fort Auditorium, 11 December

The Jawaharlal Nehru Manipur Dance Academy at Imphal presents *Basanta Raas* — which is part of the Basanta myth — and is woven around the Krishna style.

Basanta Raas is an elaborate performance, traditionally running into several nights and culminating on the full-moon night of Chaitra month (March-April).

The dance is part of Manipuri and is woven around the Krishna myth. The dance portrays Radha and the Gopis arriving at a grove, drawn by the irresistible notes of Krishna's flute. Krishna and the Gopis join in a dance of ecstasy.

On the symbolic plane, the dance represents the yearning of the individual spirit for spiritual union. It is characterized by grace and fluidity. Mood is expressed through carefully controlled movements in harmony with restrained but highly emotive music.

**The Group: Jawaharlal Nehru
Manipur Dance Academy, Imphal**
A constituent unit of Sangeet Natak

Akademi, JNMDA is the leading institution in the country for the teaching of Manipuri dance. Established in 1954, it offers several comprehensive courses in Manipuri dance, music, and allied subjects like Lai Haroba and Thang-ta. The courses are planned as a foundation for professional artistes. The institution has on its staff teachers of eminence. It also has a Production Unit which is the repertory company of the Academy.

Cast & Credits

Dancers: R.K. Jayanti Devi, S. Noyonsakhi Devi, Th. Yaimabi Devi, A. Tombinou Devi, A. Gaitri Devi, Th. Ngangbi Devi, Th. Ibemubi Devi, N. Amusana Devi, I. Nalini Devi, R.K. Thambalsana Devi, A. Laxmi Devi, K. Binakumari Devi, I. Subhadra Devi, Kh. Greehabala Devi, N. Latabi Devi, Km. Angalu Thamei

Musicians: Guru Y Gambhini Devi (Vocal), L. Bino Devi (Vocal), Guru Th. Babu Singh (Pung), M. Kula Singh (Flute), N. Binoy Singh (Shankh & Gong).

Costume: G. Krishnachandra Sharma, H. Chandrabhan Singh

Manager: L. Upendro Sharma.

**KUCHIPUDI ART ACADEMY,
MADRAS**

Kuchipudi Dance

Kamani Auditorium, 12 December

The Kuchipudi Art Academy of Madras presents a programme of three works including a short dance-drama — *Shri Krishna Parijatham* — choreographed by the Kuchipudi maestro, Vempati Chinna Satyam.

POORVA RANGAM — 'JAYAMU JAYAMU': C.R. VIJAYA AND HEMAMALINI

Ragam: Ragamalika
Talam: Adi

This is a traditional invocatory dance number in which the blessings of the gods and gurus are sought. In this piece, the dancer offers her salutations to Lord Shiva and to Saraswathi, the Goddess of art and learning. She then seeks the blessings of her guru and also offers prayers to the great sage, Siddhendra Yogi, creator of Bhama Kalapam. The dancer concludes the recital by invoking divine blessings for the composers, musicians and connoisseurs of dance.

SHIVASHTAKAM: V. RAVISHANKAR

Ragam: Mohana
Talam: Khandachapu

Shivashtakam is based on the poetry of Adi Shankara, well-known for his lucid and beautiful verses in Sanskrit.

Shivashtakam comprises eight verses in praise of Lord Shiva — one of the gods of the Holy trinity in Hindu mythology. It is characterized by poses.

Shri Krishna Parijatham
(dance-drama)

This dance-drama is based on the ancient work, *Hari Vamsapuram*. It is rendered in the classical Kuchipudi dance style and deals with the story of Lord Krishna, Sathyabhama and Rukmini.

Choreographer: Vempati Chinna Satyam

Born in 1929, in Andhra Pradesh's Kuchipudi village, Vempati Chinna Satyam had gurus like Shri Vedantham Lakshmi Narayana Sastry, Sri Tadepalli Perayya Sastry and Vempati Satyam.

In 1963, he founded the Kuchipudi Art Academy at Madras. He has since been imparting training to students there.

To date, Dr Vempati Chinna Satyam has more than 3000 choreographic

works to his credit: *Kumara*

Sambhavam, Menaka Viswamitra, Chandaliika, Rukmini Kalyanam, Hari Vilasam. He is currently working on a new ballet, *Siva Dhanurbhangam*.

Dr. Satyam has been awarded severally in recognition of his contribution to Kuchipudi dance. These include the Sangeet Natak Akademi, the Raja Lakshmi Award of Madras and the Natya Kala Bhushana of Guntur.

Cast & Credits

Sri Krishna: D Prabha Ramesh

Sathyabhama: Sandhya

Rukmini: D Lakshmi

Narada: Kalpala Thika

Choreography & Nattuvangam:
Dr Vempati Chinna Satyam

Script: S V Bhujangaraya Sarma

Music: Dwaram Bhavanarayana

Musicians:

Vocal: P Surya Rao, DV Kanaka Durga,
Sundari Thyagarajan

Veena: P Sangeetha Rao

Flute: G Nagarajan

Violin: M S Rao

Mridangam: S R Govindarajan

Compere: Rathana Kumar



TRIVENI KALA SANGAM

Chhaya Purush

Kamani Auditorium, 12 December

In *Chhaya Purush*, a man goes in search of power by taking up a forbidden road at a ceremonial ritual of a village. He raises frightening apparitions and soon has immense power at his command which he misuses. The newly found power only serves to whet his appetite for personal gratification. His thirst for more leads him to go out in the pursuit of greater powers.

The spirit which dwells on the border of the real and the unreal — and which guides everyone, tries to dissuade the man from his evil course, but his wise counsel is repeatedly spurned.

Unbridled greed finally catches up with the man and leads to his destruction by the dark apparition he had himself cultivated.

Choreographer: Singhajit Singh

Singhajit Singh received training in Manipuri dance from some of the most eminent gurus. He has also trained in the art of playing the Pung.

Singhajit Singh has established himself as an outstanding performer and choreographer of Manipuri dance. As a pioneer of Manipuri ballet and head of the Triveni Ballet since its inception in 1963, he has composed 24 full-length dance-dramas and several other choreographic works. His creative work represents an effective blend of

various elements of Manipuri dance — Cholom, Jagoi and martial arts. His performances both in India and abroad have been very well received.

Singhajit Singh is a recipient of the Homi Bhabha Fellowship, the Sangeet Natak Akademi Award, Delhi Sahitya Kala Parishad Award, Manipuri Sahitya Parishad Award, Padma Shri and the Nritya Choodamani from Madras.

Cast & Credits:

Dancers:

Singhajit Singh, Charu Mathur, Bashu Singh, Dhanarani Devi, Merajao Singh, Shanti Devi, Rameshwar Singh, Radhapyari Devi, Imomacha Singh, Beeta Devi, Ingocha Singh, Suneeta Devi.

Choreography & Music:

Singhajit Singh

Rhythmics: Merajao Singh

Lights: Gautam Bhattacharya, Suresh Arora

Costumes: Charu Sija Mathur

Sound Recording: Arun Gupta

The Group: Triveni Kala Sangam

Triveni Kala Sangam consists of three departments of Dance, Music and Painting, which provide training in these arts to young aspirants as well as professionals.

Triveni started its Manipuri Dance Ballet Unit in 1963 and has since presented nearly 20 ballets. This group, headed by Singhajit Singh has travelled widely.



**SHRIRAM BHARATIYA KALA
KENDRA, NEW DELHI**

Tripurantak

Kamani Auditorium, 13 December

Three demons perform severe penance for Brahma till he agrees to grant them a boon. They demand immortality and the ability to roam the universe in three magnificent flying cities. At their request for immortality, Brahma hesitates but finally promises that they can only be killed

simultaneously by a single arrow. Taking this to be a virtual impossibility, the demons are content and confident of their invincibility.

They approach Maya, a demon king and master fabricator, to construct their fabulous flying cities. He creates aerial fortresses from gold, silver and iron for them. However, the three demons cannot be content for long and soon begin to mercilessly plague the gods.

The Gods, helpless in the face of Brahma's boon to the demons, in desperation appeal to Shiva. The powerful Shiva then meditates in preparation for battle. He summons fire, water and air to find the demons and

disturb their sleep. And then the demons suddenly find themselves attracted in their sleep by a blaze of fire, a cool breeze and cold water. But as soon as they come in contact with them, they discover that the fire consumes them, the wind engulfs them in a cyclone and water floods them. They wake up. They realize that these are inauspicious signs, and consequently gear up for the combat with Shiva.

Using a mountain as his bow, the serpent Vasuki as his bowstring, Vishnu as his arrow, Agni as the arrowtip and Vayu as the arrowshaft — Shiva destroys the demons and their evil cities in one full swoop.

Thus, evil is destroyed and peace prevails. The cosmic balance has been once again restored.

The Group

Shriram Bharatiya Kala Kendra, Delhi was founded in 1952. Ever since its inception, promotion of the performing arts has been the active concern of the Kendra. Over a span of 38 years, the Kendra has produced many artistes of high professional calibre. The Kendra

has also contributed towards making dance a living medium.

Cast & Credits

Shiva: Shashidharan Nair

Demons: Padam Gurung, Pradeep Rawat, Daniel Freedy

Fire/Water/Wind: Rekha Sharma, Luna Lee, Malavika Yadav

Corps: Ravi Chauhan, Sudangshu Chowdhury, Ghanshyam Khichi, Dharamaraj Pande, Pradeep Prasad, Arvind, Alok, Savitri Chhattri, Luna Lee, Malavika Yadav, Manju Kohli, Rekha Sharma, Sumati, Anjali, Indira.

Choreography: Shashidharan Nair

Music: Biswajit Roy Chowdhury

Lighting: Gautam Bhattacharya

Costumes: Shobha Deepak Singh

Dance Assistant: Rekha Sharma

Tailoring: Radhey Shyam

Technicians: Bindeshwari Prasad, Raj Kumar Pande

Concept & Production: Shobha Deepak Singh, Justin McCarthy





**ODISSI RESEARCH CENTRE,
BHUBANESWAR**

Compositions in Odissi

Kamani Auditorium, 13 December

This is a three-part presentation comprising:

Mangalacharan: This is a traditional opening for Odissi recitals — an invocatory piece in praise of God.

This particular item is dedicated to Goddess Durga, the source of power.

Dashavatar: This is an invocation by the great Indian poet Jayadeva in which he evokes the essence of existence while dwelling on the ten *avatars* Kachchapa, Varaha, Narasimha, Vaman, Parasuram, Ram, Balram, Buddha, Kalkin.

Vichitra Ramayan: The *Ramayan* has been a favourite theme of Indian poets. *Vichitra Ramayan*, by the late Oriya poet Viswanath Khuntia is distinguished by its simplicity and fluidity which is combined with lilting *Chhanda* melody.

This piece depicts Sita in the 'Ashok Vana' where she has been made a prisoner by Ravana. Here, sitting disconsolate and bereft of hope, she bemoans her fate and pines away for

her beloved husband, Rama.

An agitated Lord Rama sends out search parties in all directions. Finally, Hanuman locates Sita in Lanka, the kingdom of Ravana.

By this time, the lascivious Ravana has tried to entice Sita through various devious means, but to no avail. Sita spurns his advances and an enraged Ravana threatens her with destruction. It is in this grim situation that Hanuman arrives. He identifies himself as Lord Rama's emissary and conveys to her Lord Rama's resolve to rescue her from Ravana's clutches. He presents Sita with Lord Rama's ring as proof of his credentials. And as further proof, he recounts a small incident which none but Rama and Sita knew about: During the early days of their banishment, a pack of jungle monkeys had suddenly appeared to frighten Sita. As a reflex action, she had turned towards her husband and the saffron mark on his body left a mark on Sita. This intimate detail naturally convinces Sita.

As proof of her identity, Sita in turn recounts an episode during the days of their banishment when they had camped near the Chitrakuta Hills. As required for the life they were leading, Sita was drying some venison when a crow attacked her and by pecking her

breast drew blood. The watchful husband was enraged and was certain that this was none other than one of Indra's sons. He cast a spell and cursed him to exist for a life-time in the form he had assumed to approach Sita. Undaunted by this curse, the transformed son of Indra traversed the length and breadth of the earth in search of redress. Finding no succour, the helpless crow finally came to Lord Rama for help.

Convinced of her identity, a delighted Hanuman suggests that Sita rides on his back to freedom and to the safety of Rama and Lakshman. But Sita's response is archetypal of the Indian woman. She refuses to go back with another man, and says she will leave Lanka only after her husband's victory over Ravana. She has only one message for her beloved husband and devoted brother-in-law. A month is all she can think of to bear this bondage. Within this time Rama should gather an army, invade Lanka and destroy Ravana. It is only then that she can be free.

Choreographer: Guru Kelucharan Mohapatra

Born in Raghurajpur, Orissa, Guru Kelucharan Mohapatra was initiated as a "Gotipua" and joined Mohana Goswami's Rahasa Troupe. He toured every corner of Orissa during this time. He entered the world of theatre, both as a dancer and as a percussionist, and it is from this point that he contributed in constructing the edifice of present-day Odissi classical dance.

Till date, the maestro has composed and choreographed nearly 2000 dance-pieces and dance-dramas. Head of the Odissi Dance Faculty at the Odissi Research Centre, Guru Kelucharan Mohapatra combines within him the multiple traits of teacher, performer, Mardala player and choreographer.

His recent choreographic works have been staged all over the country and abroad and have won him wide critical acclaim.

Guru Kelucharan is a recipient of the Padma Bhushan, Sangeet Natak Akademi award and the Kalidasa Samman.

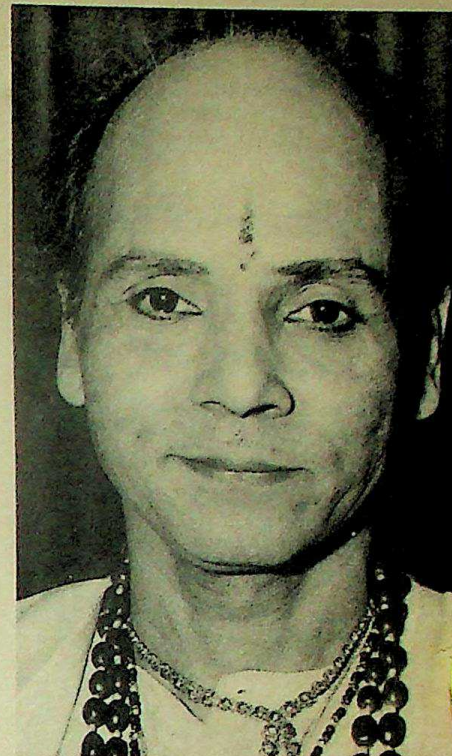
The Group: Odissi Research Centre

The Government of Orissa set up the Odissi Research Centre as an autonomous institution to promote Odissi dance.

The Centre, which has several eminent artistes and art critics associated with it, has done commendable work in the codification, research, and dissemination of this rich dance form. It has contributed largely towards the replenishment of the Odissi repertoire.

The Centre has also started a two-year programme of intensive in-house training in Odissi dance and music for middle-level artistes. As part of its attempt to preserve this tradition, it has also done some valuable video-taping and filming of the various aspects of Odissi.

The Centre has on its staff such eminent Odissi dancers like Guru Kelucharan Mohapatra, Guru Pankaj Das, Guru Gangadhar Pradhan and Smt. Kumkum Mohanty.



Cast & Credits

Choreography: Guru Kelucharan Mohapatra

Music Composition: Pandit Bhubaneswar Mishra

Accompanied by

Mardala: Guru Sri Kelucharan Mohapatra

Mardala and Manjira: Sachidananda Das

Flute: Nityananda Mohapatra

Violin: Dayanidhi Behera

Sitar: Swapneswar Chakrabarty

Vocal: Keshab Ch. Rout

Vocal: Sangita Mohapatra

Dance Artistes: Mrs Kumkum Mohanty, Ratikanta Mohapatra, Mukti Lata Pal, Somanath Pradhan, Kasturi Badu, Meera Das, Aleena Mishra, Sujata Mohanty, Birajalaxmi Das

DANCERS' GUILD, CALCUTTA**Aranya-Amrita**

Kamani Auditorium, 14 December

This dance-drama is based on an ancient Bishnoi legend. Amrita, who belongs to Rajasthan's Bishnoi community, religiously follows the 29 rules for living in harmony with nature. Legend has it that the Bishnois inhabited a cluster of wooded villages amidst the parched desert of Rajasthan. They took a special pride in the *khejri* tree. One day, the King of Jodhpur hears of the abundance of trees in the Bishnois homeland and sends his men to chop the trees for use in a lime kiln as he wants a new palace built for himself. The Bishnois plead with the woodcutters, but all in vain. They finally embrace their cherished trees in order to save them from the axe. But the woodcutters heartlessly chop down the trees. Among the numerous Bishnois thus killed, Amrita is the first to sacrifice her life.

Aranya-Amrita opens with the lights focussed on the Vriksha-Mithuna, the tree couple, who symbolize the harmonious, natural balance of the forest. Amrita, who is a part of the scene, is totally at one with nature. She sees no difference between herself, the trees or the forest creatures.

In the second scene, the Bishnoi women conduct Vriksha-Puja, offering prayers and water to the trees and seeking their blessings.

Amrita's mother teaches her about the eternal cycle of nature, of the inter-relatedness of water, earth, air and light.

The advent of spring is celebrated in the forest with great joy and enthusiasm by all living beings. The cycle of birth, resurgence of life and fertility are replicated in Amrita's own life. Then, suddenly, one day this natural process is harshly interrupted with the arrival of the king's messenger and the woodcutters, who in the climactic scene, ruthlessly plunder the forest.

The dance-drama ends with a prayer by a Bishnoi boy who comes to find the forest devastated: "The trees are the power of the earth. The land is the support of the trees... let the earth which we dig become greener and greener every day".

Cast & Credits

Amrita: Jhuma Basak

Briksha-Mithuna/Woodcutters:
Ranjabati Sircar, Pulak Aditya

Amrita's Mother: Manjusri Chaki-Sircar

Bishnoi Women: Jonaki Ghosh, Sangita De, Nabanita Bose, Anuradha Majumdar, Mou Sengupta, Krishna Majumdar, Haimanti Dasgupta, Subarna Chatterjee, Sanhita Basu, Sharmila Ganguly, Sanghamitra Chakraborty

Bishnoi Men: Debkamal Ganguly, Sanjib Chattopadhyay, Arunava Dasgupta, Sreyankar, Sadanam Harikumar (guest)

King's Messenger: Aryaratna Kaluarachchi

Khejri Tree: Sudipto Kundu

Script and Conceptualization:
Dr. Manjusri Chaki-SircarChoreography: Manjusri Chaki-Sircar,
Ranjabati Sircar

Music Direction: Swapan Pakrashi

Light Design: Joy Sen

Costume, Set, and Production Design:
Dancers' Guild

Advisor: Jyotibhushan Chaki

Music: Bikram Ghosh, Biplab Mondal
and others

Vocal: Arun Bhadari

Costumes: Pulak Aditya, Jhuma Basak,
Jonaki Ghosh, Krishna Majumdar,
Debkamal Ganguly, Sreyankar

Make-up: Sanhita Basu

Stage Management: Nabanita Bose,
Sangita DeBackstage Management: Haimanti
Dasgupta

Sound: Abdur Rahman

Choreographer: Manjusri Chaki-Sircar

Manjusri Chaki-Sircar was trained in Bharatanatyam by Guru Maruthappa Pillai and Lolita Shastri, in Manipuri by Guru Atomba Singh, and in Odissi by Guru Chandrashekhara Patnaik. For several years she performed solo classical and innovative dance in universities across the USA, UK, Canada, Mexico, Germany, Bangladesh, Africa, with frequent and long visits to India. She is now based in Calcutta, where she is best known for her novel interpretations of Tagore's work.

Manjusri Chaki-Sircar is also an anthropologist with a PhD from Columbia University, analyzing the Lai Harouba Dance ritual, and holds a MA in Bengali from Calcutta University. Her publications include *Feminism in a Traditional Society: Women of the Manipur Valley* (Vikas, 1984).

**The Group: Dancers' Guild**

In 1981, a group of experienced and new dancers formed the Collective Dance Theatre under the leadership of Manjusri Chaki-Sircar in Calcutta. Their first performances included *Rudra-madhur*, a dance interpretation of Tagore's philosophy of spiritual humanism, and *Nrityakatha Mirabai*, a modern portrayal of the life of Mira as a revolutionary using storytelling and dance. Renamed in 1983 as Dancers' Guild, the group operates on a non-profit basis. Since that time, productions have included two versions of *Sree O Shakti*, *Raag O Rupantar*, *Mirabai Chirantoni*, *Sabala*, *Barashar Rup Heri*, *Basanti*, and *Gangotri*. *Tomari Matir Kanya* went into rehearsal in November 1984, and has been presented in two versions in the 1985 and 1986 Rabindra Janmotsav in Calcutta. This year the production has again undergone revision, editing, and addition. The Guild's forthcoming projects are *Chitrangada* of Tagore and *Ganga Duhita*.

BHOOMIKA, DELHI Antim Adhyay

Kamani Auditorium, 14 December

The theme of *Antim Adhyay* is drawn from the last chapter of man's life — death. It portrays the emotional complexities of individuals confronted with death, different situations, surroundings and circumstances.

The last episode depicts the stage of complete fulfilment in man's life when there is a desire to depart with absolute contentment towards a willed end. *The Last Journey* draws its inspiration from Rabindranath Tagore's famous Bengali poem 'Sheshlekha':

"In front stretches the ocean
at peace,
O Helmsman, launch thy boat .

However, for the most part, the episodes of this dance-drama are derived from everyday events. The performance is thematically and stylistically an expression and exploration of Indian thought and dance in the contemporary context.

Choreographer: Narendra Sharma

Narendra Sharma began his career in creative dance under Uday Shankar and has since contributed significantly to choreography. His themes are drawn from everyday life and his attempt has been to deal with different subjects.

Narendra Sharma is the recipient of the Sangeet Natak Akademi, Sahitya Kala Parishad and UP Sangeet Natak Akademi awards for contemporary choreography. He was honoured with the Soviet Land Award in 1989. He has choreographed over 30 productions with Bhoomika.

The Group: Bhoomika

Bhoomika Creative Dance Centre was established in 1977 on the initiative of Narendra Sharma. Bhoomika's productions have attempted to portray non-traditional themes and subjects with a new and distinct style. It is recognised today as one of the leading groups exploring and articulating the modern Indian dance style. Its other major activity has been to create special productions for child audiences under its TREAT scheme.

Bhoomika has toured a number of cities and has participated in a number of major dance festivals.

Cast & Credits

Death: Krishan Kumar & Ensemble



Mourning: Sangeeta Sharma, Basanti Sharma, Veena Shrivastava & Promita Thapliyal

Death for Living: Basanti Sharma, Naresh Kumar, Santosh Kumar, Sunil, Shailendra Kumar

The Speed: Ensemble

End of the one (The Eternal Trio):

The Girl: Sangeeta Sharma

The Man: Vishwakant Singha

The Other Man: Krishan Kumar

Death: Santosh Kumar

The Mechanised: The Ensemble

The Conquest:

Mountaineer: Kishore Sharma

Death: Vishwakant Singha

The Last Journey:

The Fulfilled Man: Narendra Sharma

Death: Krishan Kumar & Ensemble

Direction & Choreography:
Narendra Sharma

Music: Sushil Dasgupta

Costumes: Jayanti Sharma

Lights: Gautam Bhattacharya

Production Director: Bharat Sharma

Ballet Masters: Vishwakant Singha,
Krishan Kumar

Programme Coordinator: Ambuja
Chakravarthy

Programme Assistant: Naim Singh

The Group: Margi

Margi was founded 17 years ago in Trivandrum, Kerala, with the aim of propagating and preserving traditional art forms. It started the Margi Kathakali Vidyalaya in 1974. This institution imparts training to disciples in the old Gurukul system.

Margi has also initiated a special training programme for grooming artistes in *Koodiyattam*, Kerala's classical Sanskrit theatre.

Cast & Credits

Duryodhana: Inchakkad Ramachandran Pillai

Krishna: Ratheesan

Panchali: Vijayan

Dushasana : Suresh

Bhima: Hari Valsan

Raudra Bhima: Chengarappalli Anujan

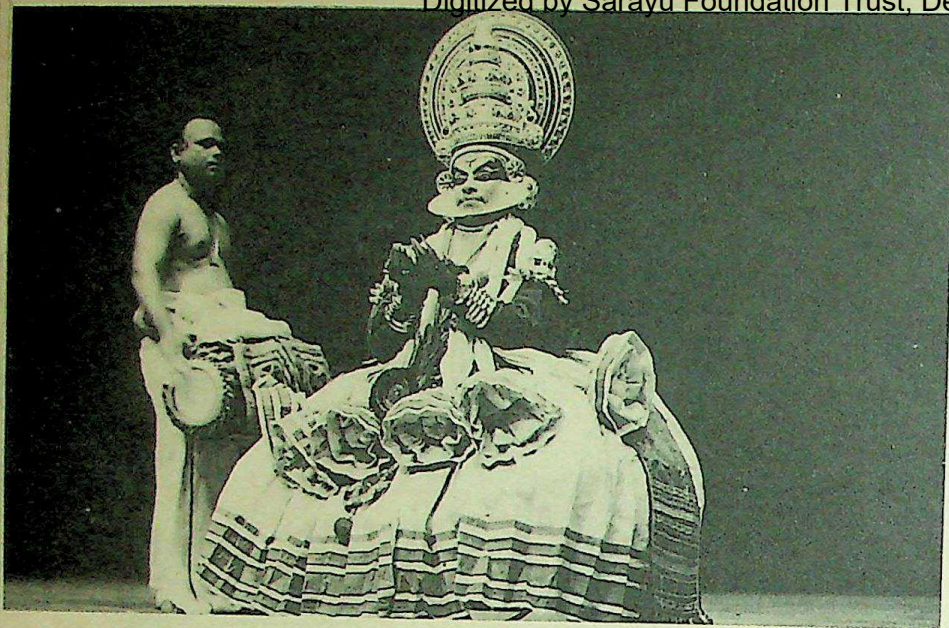
Vocal: Haridass, Krishnakutty

Chenda: Raman Namboodiri

Mandalam: Babu

Chutti: Somadass Raveendran

Group Leader: N. Krishnamoorthy

**MARGI, TRIVANDRUM****Duryodhana Vadham**

Kamani Auditorium, 19 December

Duryodhana Vadham a dance, drama rendered in the classical Kathakali style, depicts select scenes from the ancient Indian epic, *The Mahabharata* and culminates in killing the Kaurava princes Dushasana and Duryodhana. It focusses on the central battle scene at Kurukshetra in which Dushasana and Duryodhana are killed by the valiant Pandava prince, Bhima. This sequence signifies the destruction and conquest of evil by good. The performance also touches on the prior episodes that had taken place in Hastinapur and that lead to the final denouement. *Duryodhana Vadham* is designed as a three-part performance.

Scene One: A tearful Panchali recapitulates what happened to Lord Krishna. The Kaurava brothers defeat their five cousins, the Pandavas, in an unfair game of dice — and consequently manage to usurp their throne. Their consort Panchali is humiliated by the Kauravas whose attempts to disrobe her are however thwarted by Lord Krishna coming to her rescue. The Pandavas are banished to the forest for a long period along with Panchali. Now in exile, Panchali reminds Krishna of her still loosened tresses which she has vowed to tie up only after her husband Bhima destroys Dushasana.

Scene Two: Kaurava Prince Duryodhana enters, followed by his

brother Dushasana. Lord Krishna then arrives in the court to plead the Pandava case since their period of exile is nearing its end. He initially asks for the Pandavas' legitimate claim to half of the kingdom. He pleads that this should be returned to them. But when this plea is turned down, he scales down the request to five provinces and eventually to just five houses for the five brothers. The arrogant and hot-headed Duryodhana refuses to concede even a pin-point of land and then casts aspersions on the lineage and birth of the Pandavas.

At Krishna's taunt that he himself is no better, Duryodhana in a fit of rage, orders Dushasana to tie up Krishna. Thereupon, the God-incarnate assumes his true cosmic form. The Kaurava princes faint. Krishna makes an exit. Duryodhana asks Dushasana to prepare for battle. This sets in motion the wheels of fate and the death of Duryodhana becomes imminent.

Scene Three: The concluding scene opens to the sound of thunderous battle cries and the clash of weapon against weapon. It is the scene of the crucial confrontation between two great warriors, Bhima and Dushasana. A terrible and pitched battle ensues. And finally Dushasana is slain. The seething Bhima quenches his thirst for revenge by drinking his enemy's blood. Then, in another dramatic gesture, he ties up Panchali's hair with his blood-smeared hands. A frenzied and roused Bhima goes on to kill Duryodhana in an unprecedented scene and then slowly regains his composure. Krishna enters to restore peace and balance.

NRITYASHREE, BARODA

Aparajita

Kamani Auditorium, 21 December

Aparajita — the Unvanquished — has its origins in the mythology of Sakti, the feminine energy immanent in the universe. Her worship as Devi or the mother goddess is, in fact, central to religious and ritualistic beliefs in India. The theme of *Aparajita* derives from Devi Mahatmyam which forms a part of the Markendeya Purana. In this production, Devi, the benign and benevolent mother, assumes fearful and ferocious forms in order to combat evil forces and protect the world from destruction. The emphasis is on the power and vigour of Devi, depicting the *vira* and *Raudra Rasas*.

The dance-drama opens with Devi in her incarnation as Yoganidra (mystic slumber), residing in the eyes of Vishnu. Brahma, who is attacked by demons, invokes Yoganidra and requests her to rouse Vishnu from slumber and come to his aid. As Yoganidra departs from his eyes, Vishnu awakens and in the ensuing battle, the demons are killed.

Another sequence depicts the creation of Devi as the essence of all the gods. Powerful beams of energy and light emanate from the bodies of Vishnu, Shiva, Brahma, and other gods. Their powers fuse together and the resplendent form of Devi rises forth. The gods grant her their powerful weapons — Shiva, the trident; Vishnu, the Chakra; Agni, the spear; and Indra, the Vajra. Devi dances with each of these personified weapons and the skies reverberate with the powerful forces unleashed.

The concept of Sapta Matrika in the Hindu pantheon represents the seven aspects of Devi as she manifests herself in many forms to fulfill the purpose of the gods. Endowed with the power of seven gods, she assumes the form of seven Matrikas to combat the demons, Raktabija, Sumbha and Nisumbha.

Raktabija was a demon whose blood produced several clones of the demon as it flowed from his wounds. The seven Matrikas thus kill numerous Raktabijas but all in vain. Finally, the Mother Goddess asks Kali to drink the demon's blood so that no more of his breed is created. The fierce Kali kills him and devours his blood.

The demon Sumbha laments the death of his brother Nisumbha who has been killed by Devi and derides her for

fighting with the help of others. Devi then absorbs into herself the seven Matrikas and goes on to kill the demon.

Choreographer: C.V. Chandrasekhar

C.V. Chandrasekhar, currently a professor in the Department of Dance at the Faculty of Performing Arts, M.S. University of Baroda, had his training in dance and music at Kalakshetra, Madras. He has been performing and teaching for nearly four decades now. His work is unique for its innovative and imaginative use of the Bharatanatyam idiom while retaining its classical purity and authenticity. He also composes the music for most of his work.

Professor Chandrasekhar has been bestowed with the awards of the Sangeet Natak Akademis of Uttar Pradesh and Gujarat and with the Nritya Choodamani by Shri Krishna Gana Sabha, Madras. He was also appointed the first national lecturer in the field of performing arts by the University Grants Commission.

The Group: Nrityashree

The group, Nrityashree, consists of dancers who have been trained in Bharatanatyam by Jaya and C.V. Chandrasekhar over a period of several years. Many of them are post-graduates in dance from the University of Baroda. They are now involved in performing and teaching dance. Other members are established as solo dancers.

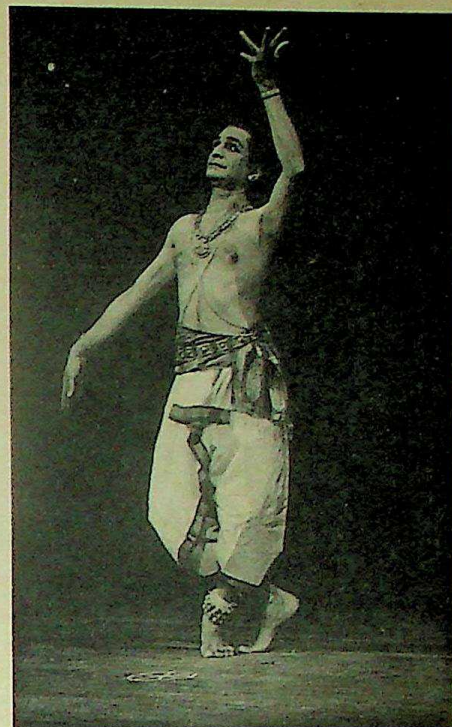
This group has performed for several renowned cultural bodies in different cities in India. It has also toured widely in South East Asia and within the Soviet Union during the Festival of India. It represented India at the International Festival of Performing Arts at Bangkok.

Cast & Credit

Dancers: Manjari Chandrasekhar, Chitra Chandrasekhar, Gauri Parimoo, Amrit Akolkar, Ami Pandya, Samira Sheikh, Swati Vaidya, Satyavani Bulusu, Archita Mehta, Darshan Purohit, Dr. Shivaji Panicker, Senthil Kumar, Sharad Pandya

Musicians:

Nattuvangam & Vocal: CV Chandrasekhar
Vocal: Krishna Jagannathan
Mridangam: R Natarajan
Flute: Prapancham Mukhyaprana
Violin: Shyamala Sundaram



Lights: Hemant Sharma

Stage: Yashwant Utekar

Produced by: Jaya Chandrasekhar

Music & Choreography: C V Chandrasekhar

CULTURAL CENTRE, MADRAS**Prana**

Kamani Auditorium, 21 December

Prana explores the space-time concept of Indian thought. It is conceived in three continuous sequences:

Navagraha is an opening sequence which depicts the nine planetary beings through nine well-defined houses.

Surya-namaskar is a traditional invocation to the omnipotent Sun God — Surya

Surya and the Seven Hours portrays the inter-relation between the seven horses and Surya, and the significance of Surya at the centre of planetary time-space is established.

The *Yantra* and the configuration of planets is delineated through nine sequences based on yoga *asanas* of Navagraha symbolism. The yoga *asanas* are interspersed with nine Bharatanatyam movements. The *grahas* in their order of appearance, are:

Surya, Soma, Angaraka, Bridha, Brihaspati, Sukra, Soni, Rahu, Ketu

The nine planetary beings in their well-defined spaces, rule the seven days of the week and the two eclipses. They are traditionally represented by their own *yantras*.

Each of the nine *grahas* has its own centre and faces its own direction with respect to the sun. And together they create a circling movement in space. Surya however, remains steadfast and stationary. The dance form makes a bold and yet delicately aesthetic departure from the traditional Bharatanatyam repertoire. Simultaneously it manages to reaffirm the strength and potential of the form. It also upholds the essential unity of the Indian physical tradition by a well-integrated use of the tradition of *natya* and *asanas*.

Choreographer: Chandralekha

Chandralekha is a disciple of the Bharatanatyam Guru Kanchipuram Elappa Pillai. Her early choreographic works were pointers towards new directions in dance. Since then, through lectures, dance demonstrations and choreography, she has been urging artistes to return to the essence of Bharatanatyam and rediscover the vibrant language of the body.

Over the last six years she has offered several innovative works: *Primal Energy*, *Angika*, *Anga-mandals*, *Request Concert*, *Namaskar*, *Lilavati* and *Prana*.

**The Group: Cultural Centre, Madras**

In keeping with Chandralekha's vision of the essential unity between Indian physical traditions, her performing group comprises highly trained experts in *yogasanas*, Kalaripayattu (the traditional martial arts of Kerala) and classical Bharatanatyam. The group has been continuously exposed to a series of dance/body workshops on Indian folk/tribal/classical forms besides modern Western dance techniques.

In recent times, the group has performed at some of the most prestigious dance fora in India.

Cast & Credits

Concept & Choreography:
Chandralekha

Nattuvangam & Recitation: Guru Udupi
Laxminarayan

Mridangam: A Chandrasekharan

Flute: Ganesh R

Morsing: Mani S P

Participants: Nandakumar T, Sujata
Ramalingam, Tripura Kashyap, Sridhar
S, Geetha R, Radhika K S, Meera K,
Krishna Devanandan, Jasmine
Panicker

Lights: Sadanand Menon

**MAMATA SHANKAR BALLET
TROUPE, CALCUTTA**

Horikhela

Kamani Auditorium, 22 December

Mamata Shankar Ballet Troupe consisting of young talented dancers, gives a new dimension to Indian choreography: the intricate footwork and lyrical grace of Indian classical dance blends well with the vibrant folk dances of India.

Mamata with her Director husband Chandroday has created a meaningful dance form which is innovative yet traditional.

Based on Tagore's immortal poem 'HORIKHELA', this dance-drama unfolds a sordid tale of revenge. The fort-city of Ketun in Rajputana has lost almost all the menfolk including the King himself in a battle with the merciless Pathan king Kerhar Khan. The widow-Queen of Ketun, in a desperate bid to avenge the defeat, invites Keshar Khan to come to the city of Ketun with his people to celebrate the colourful festival of Holi.

Charmed by this gesture of cordiality from the Queen herself, Keshar Khan arrives at Ketun without a trace of suspicion. The festival reaches its crescendo with the Pathan King and his people thoroughly engrossed in the colourful dance by the Rajput women. The joyous atmosphere is suddenly shattered when the Queen strikes Keshar Khan in his forehead with the metal platter, on which she was carrying the vermillion. This incites the remaining Rajput soldiers, disguised as Rajput women so far, to come out of their attire. The unarmed and helpless pathans are mercilessly killed, the colours of Holi mingling with the blood of the corpses, leaving none of them alive to travel back on the same path they had travelled to Ketun to enjoy 'Horikhela'.

Chandroday Ghosh

An ex-student of Visva Bharati (Santi Niketan) and an electrical engineer from Jadavpur University, he learnt Kathakali and creative dance forms at the Uday Shankar India Culture Centre. Founder Director of the troupe, he has experience of over two decades in performing arts.

Mamata Shankar

Mamata Shankar had her basic training in Bharatanatyam and creative dance at Uday Shankar India Cultural Centre. She has successfully translated mythological and contemporary themes with understanding. She is also an accomplished film actress, having several award winning films to her credit.

Cast & Credits

Queen: Mamata Shankar

Rajput Women: Chandra, Piali, Saptaparna, Indira, Susmita, Balaka, Shuma,

Rajput Warriors: Manik, Tapan, Jayanta, Sudip, Surajit,

Keshar Khan: Chandroday Ghosh

Court Minister: Shyamal Mukerjee

Court Dancer: Indira, Subha, Chandra, Saswati, Shaili,

Court Members: Debasish, Susanta,

Music: Dipak Chowdhury

Costume Design: Mamata Shankar

Arranged: Dilip Roy

Recorded at Audio Centre, Calcutta

Sound Control: Gopal Das Krishnajibit
Munshi

Assisted by Sanjukta Bagchi, Tapan Ganguly, Debasish Roy

Light Scheme: Chandroday Ghosh

Light Control: Alope Ghosh

Assistants: Babu Das

Choreography: Mamata Shankar

Assisted by Saswati Thakur

Produced & Directed by
Chandroday Ghosh

KATHAK KENDRA, DELHI**Gati Sanchar**

Kamani Auditorium, 22 December

Choreographed and set to music by Birju Maharaj, *Gati Sanchar* is an artistic sojourn through a series of distinct yet homogeneous movements. The movements evolve and grow temporally as the piece proceeds building up an irresistible tempo.

In this work, every movement in space is endowed with its own lyrical beauty, the choreographer having distilled and transformed it into movement.

Choreographer: Birju Maharaj

The leading exponent of Kathak today, Birju Maharaj represents the Lucknow *gharana*, distinguished by the legendary Kalka and Bindadin Maharaj. Over the past four decades he has made important contributions to the art as dancer, teacher, and choreographer. He is also an accomplished percussionist, singer and composer of music. He is the recipient of numerous honours and awards including the Sangeet Natak Akademi Award, Kalidas Samman, and Padma Vibhushan. Birju Maharaj heads the teaching faculty at Kathak Kendra, Delhi, where he has trained a large number of professional Kathak dancers.

The Group: Kathak Kendra, Delhi

A constituent unit of the Sangeet Natak Akademi, New Delhi, Kathak Kendra is one of the leading institutions in the country in Kathak dance. Set up in 1964, the Kendra offers several comprehensive courses in Kathak and allied subjects like vocal music and Pakhawaj. The courses at the Kendra are designed to produce stage artistes of professional standard.

The Kendra has taken the lead in encouraging innovative and experimental work in the Kathak style. The Kendra is also equipped with a Production Unit headed by Pandit Birju Maharaj. This unit has a lot of experimental work to its credit and has contributed greatly towards enriching the repertoire and technique of Kathak. The Kathak Kendra has on its staff several teachers of eminence in various disciplines. And under their tutelage it has produced a substantial repertoire of dance-dramas and shorter choreographic works in Kathak. It is also responsible for taking Kathak to western audiences.



Ghanashyam — a broken branch by Ravi Shankar

Siri Fort Auditorium, 25 December

Commissioned by the City of Birmingham Touring Opera, this ambitious experiment in musical theatre by Sitar maestro Ravi Shankar, its world premiere in Birmingham in 1989.

"I have seen many talented and outstanding artistes being completely maimed, physically as well as artistically, through drugs and alcohol," says the Sitar maestro. The plot of *Ghanashyam* revolves around this kind of experience involving temptation, intoxication and degeneration leading to death.

Act One: The story is set in a small village in India at the turn of this century. The protagonists are two couples inhabiting the village. They are neighbours, close friends and teach dance. Kanta and Raman teach Bharatanatyam and Kathakali; young Ghanashyam and Lalita teach Kathak.

Their students are put through their paces, getting basic footwork practice. Then the teachers demonstrate their own skills — first individually, and then, combining their diverse talents.

It is the spring festival Holi. The place is gaily decorated and the zamindar is invited to preside over the celebrations. The villagers dance and sing with abandon. Bhang is distributed at the feast and while Raman refuses it, Ghanashyam tries the drink and obviously enjoys it, taking more than he should. Sadhus arrive to tempt Ghanashyam with more ganja, promising him religious vision. Ghanashyam slowly succumbs to their urging.

As the seasons pass, Ghanashyam becomes more and more dependent on the drug. He has already spent all his money to satisfy his drug habit. He takes his wife's jewels to pay for it. He loses his dignity, morality and sense of purpose in life. His degradation is complete when he starts lusting after his neighbour's wife, Kanta. One day, he sights Kanta as she bathes. Lalita happens to see this and is distraught.

Soon Ghanashyam's drug-induced visions change from the divine to the erotic and finally to a nightmare world which leaves him confused and terrified.



Act Two: Raman and Kanta rehearse Jayadeva's epic poem, 'Priya Charushile', an expressive dance depicting Krishna's irresistible charm and way of winning over Radha.

Meanwhile, Ghanashyam steals a valuable jewel belonging to the zamidar. The theft is detected and the villagers pursue the fleeing Ghanashyam. In the chase, the latter suffers a heart failure and dies.

Lalita mourns the death of her husband and imagines the spirit of Ghanashyam returning to her as he was at the height of his powers.

However, soon it is noticed that Kanta has started behaving strangely. She is evidently possessed by the spirit of Ghanashyam. An *ojha* or traditional medicine man is sent for to exorcise the spirit. He finds that it is too strong and cannot be freed. The *ojha* tells the villagers that if Kanta is to be saved, the spirit must be transferred to another person, who would then die.

Lalita, desirous of joining her husband, offers herself as the sacrifice. The *ojha* performs the ceremony and the spirit moves to Lalita's body. Kanta recovers, but as the spirit enters Lalita, she becomes wild and possessed. In an enormous struggle with the *ojha*, the spirit leaves — signified by the breaking of the branch of a tree. Lalita dies.

Life in the village goes on and the dance lessons resume. Choreographed by Shanta and V.P. Dhananjayan, the talented artistes are drawn from their troupe, Bharata Kalanjali, and from the Ahmedabad-based, Kadamb. The dance forms in these pieces include the Kathak, Bharatanatyam and Kathakali.

Ravi Shankar has also experimented here with the dialogues used in traditional forms such as Jatra, Yakshagana and Ramleela.

Ravi Shankar

Ravi Shankar is a singular phenomenon in the classical music worlds of East and West.

Always ahead of his time, Ravi Shankar has written two concertos for sitar and orchestra, violin-sitar compositions for Yehudi Menuhin and himself, music for flute virtuoso Jean Pierre Rampal, music for Hosan Tamamoto, master of the Shakuhachi and Musumi Miyashita Koto virtuoso. He has composed many film scores (including *Charlie*, *Gandhi* and *Genesis*) and music for ballets and musicals.

Ravi Shankar is an honorary member of the American Academy of Arts and Letters and is also a member of the United Nations International Rostrum of Composers. He has received many awards and honours including the Padma Vibhushan and Desikottama. In 1986 he became a member of Rajya Sabha.

Cast & Credits

Music and Story: Ravi Shankar

Raman, a South Indian dancer:
V.P. Dhananjayan

Kanta, his wife: Shanta Dhananjayan
Ghanashyam, a young North Indian dancer: Maulik Shah

Lalita, his wife: Ishira Parikh

Ojha, a medicine man; Zamindar,
a landowner; Main Sadhu:
Venkatachalapathi

Disciples of Raman: Bhavaani
Nanthabalan, Suryanarayana Murthy,
S.V.S. Kiran, Suresh Sreedhar,
Sangeetha Jayasunder, Sandhya Kiran,
Sreelatha Viswanathan

Disciples of Ghanashyam: Akash Naik,
Madhavi Bhachech, Prashant Shah,
Vaishali Trivedi

Other roles are taken by the members
of the company

Production Incharge: Sukanya Ravi
Shankar

Orchestra Leader and Conductor:
Asit Desai

Choreography: The Dhananjayans,
Durga Lal

Costumes Design: Sukanya Ravi
Shankar & Shanta Dhananjayan

Stage Design: M. Natesh

Tailoring: R. Rajagopal

Ghanashyam: The Background

In the year 1989, the city of Birmingham Touring Opera Company asked me to create a piece which would be both beautiful and meaningful to today's audience. *Ghanashyam—A Broken Branch* is built around two distinct areas of experiences which have a deep personal significance for me, and which I am happy to be able to share with a wide audience. That is how *Ghanashyam* was produced in Birmingham after a gruelling rehearsal of three weeks, and 16 shows were performed all over the U.K. in October-November 1989 with tremendous success. The present production done here in India has a completely new cast, with the exception of The Dhananjayan couple and Bhavaani. I would like to acknowledge that we have maintained many of the visual and artistic ideas staged by the director of the original production, Graham Vick, to whom I am grateful.

In the 60's, I was thrown into a situation when the drug scene was rampant. Today, the drug problem has grown to frightening proportions all over the world including India. I have seen many talented and outstanding artistes being completely ruined, physically as well as artistically, through drugs and alcohol.

Act 2 depicts the tragic experience of a woman possessed by a spirit, and its exorcism. Such cases have been well known in India through the ages and even in the west, films have been made on this subject. About 100 years ago, a relative of mine was possessed by a spirit and although the *ojha* drove the spirit away from the lady, she was so weakened by the experience that she died. The sign of the spirit leaving her was the breaking of the branch of a tree. Inspired by these experiences, the story of *Ghanashyam* flowed freely and the principal characters were easily visualised.

When I compose a piece of music, I get images in my mind of movements and patterns. This is probably due to my eight years of childhood experience as a dancer in my brother Uday Shankar's troupe. Dada pioneered the presentation of traditional and folk dancers and his own style of creative dance. Therefore it was natural for me to give ideas for the choreography which was mainly done by the Dhananjayans along with Durga Lal who did the Kathak sequences.

The dominant dance style in these pieces are the stylised classical North Indian Kathak, South Indian Bharatanatyam and Kathakali styles. I have also experimented with rhythmic dialogues as used in the traditional forms such as Jatra, Yakshagana and Ramleela. From the moment I conceived the story, I had the three central characters identified in mind with Durga Lal, V.P. Dhananjayan and his wife, Shanta Dhananjayan. I, along with many, miss and lament the sad and early demise of Durga Lal, since my conception of the central character Ghanashyam was centralised on this great dynamic dancer. This role is being done presently by a young and brilliant Kathak dancer, Maulik Shah and the role of his wife, Lalita is done by Ishira Parikh, a very talented Kathak dancer. It has been a great joy to work with all the wonderful young dancers and musicians, particularly my long time associate Ashit Desai. My special thanks to the Dhananjayans for helping me in this production, Kumudini Lakhia and her institute 'Kadamb', the extremely talented stage director M. Natesh and last but not least, my wife Sukanya for co-ordinating the whole production, all of which has helped me to bring the vision and concept of this music-theatre to the stage of reality.

— Ravi Shankar



Symposium on Dance: Plural Vocabularies of Movement

11-14 December, 1990,
Commission Room (3rd Floor), Federation
House, Tansen Marg, New Delhi.

On the occasion of the India
International Dance Festival, a
Symposium on the subject 'Dance:
Plural Vocabularies of Movement' will be
held from 11-14 December, 1990 in
Delhi. The symposium will provide a
forum for interaction amongst a large
number of dance scholars, critics and
creative artistes drawn from all over the
country.

The eminent dance scholar and
Member-Secretary of the Indira Gandhi
National Centre for the Arts, Dr (Mrs)
Kapila Vatsyayan is the chairperson of
the symposium.

The symposium covers the following
themes:

Session I

Treatment of Space and Time in
Diverse Dance Vocabularies.

Session II

Narrative in Dance: Story Line in Dance
Vocabularies.

Session III

Relationship of Text, Music, Rhythm
and Metre to Movement.

- (a) Text and Movement
- (b) Music, Metre and Movement.
- (c) Rhythm, Metre and Movement

Session IV

Training and Transmission
Methodologies:

- (a) Body as an Instrument
- (b) Transmission Methodologies.

Session V

Dance Criticism

Participants will include distinguished
dancers, choreographers, critics and
scholars from India and over 23 other
countries. Lists of participants are given
below.

Foreign Participants

Argentina: Margarita Bali,
Director, Nucleodanza Dance Group,
Buenos Aires.

Australia: Alie Gabel, Artistic
Director & Choreographer, Uneek
Contemporary Dance Company,
Wamberal, NSW.

Austria: Sebastian Prantl,
Choreographer-Dancer, Tanz-
Atelier Sebastian

Bulgaria: Antoni Kostov Kamburov,
Director, State Opera-Ballet, Varna.

Chile: Magaly Rivano Munoz, Classical
and Modern Ballet Dancer/Teacher-
Choreographer, Santiago.

China: Ms Yang Meiqi, Expert on
Modern and Traditional Dance,
Guangdong Modern Dance Group,
Guangzhou.

Cambodia: Hang Soth, Vice
Director, Department
of Arts, Ministry of
Culture.

France: Jean-Christophe
Bocle, Dancer,
Barocco Company
Paris.

Greece: Ms Lia Meletopolou,
Choreographer, Director, Small
Dance Theatre, Athens.

Hungary: Ivan Marko, Chief
Choreographer, Ballet of Gyor.

Judith Szabo Koczor, Ballet Master,
Hungarian State Opera, Budapest.

Indonesia: Sardono Kusumo,
Choreographer, Sardono Dance Group,
Jakarta.

Republic of Korea: Kang Mee Ree,
Resident Choreographer, Chang
Mu Dance Company, Seoul.

Mexico: Adriana Castanos,
Artistic Director,
Antares Danza
Contemporanea Mexico.

Philippines: Agnes Locsin,
Artistic Director, Ballet Philippines,
Manila.

Poland: Jerzy Leszczynski, Vision
and Movement Theatre, Lublin.

Romania: Francisc Valkay,
Choreographer, Opera House,
Timisoara.

Sweden: Greta Lindholm,
Choreographer, Greta Lindholm
Group, Stockholm.

Spain: Alberto Portillo,
Choreographer, Flamenco Group of
Alberto Portillo, Madrid.

Thailand: Saus Biat,
Royal Thai Classical
Dance Group, Bangkok.

Chatwong, Royal Thai
Classical Dance
Group, Bangkok.

USA: Alwin Nikolais, Nikolais and
Murray Louis Dance, New York.

Murray Louis, Nikolais and Murray
Louis Dance, New York.

Charles Reinhart, Director, American
Dance Festival, Durham.

Elizabeth Zimmer, Dance Critic

Lewis Segal, Dance Critic, Los Angeles
Times, Los Angeles.

USSR: Valery Kovtun,
Choreographer, Kiev Ballet
Theatre, Kiev.

Zaire: Anna Kayembe M.
Bombo, Professor of Dance, Ballet
Du Lac Tumba Bikoro, Institute
National Des Arts, Kinshasa.

American Dance Festival Workshop: Towards An Open Technique

3-22 December 1990

The well-known American dance expert and choreographer Charles Reinhart (Director, American Dance Festival) accompanied by Stephanie Reinhart (Associate Director) and distinguished faculty members Lynda Davis, Betty Jones, Joe Nash, Sara Pearson, Don Redlich and Sarah Stackhouse will conduct a dance workshop entitled "Towards an Open Technique". The workshop is scheduled from 3-22 December, 1990 as one of the key components of the India International Dance Festival.

The workshop will be held at the Triveni Kala Sangam — a leading art institution of Delhi and will consist of dance classes conducted by faculty members on the subjects of Technique, Improvisation and Composition. There will also be talks, lectures and discussions conducted on the evolution of modern dance and fusion between cultures.

The workshop involves participation of about 100 young dancers and students of dance in the age group of 18 to 30. For selection of participants, nominations were invited from leading dance institutions from all over the country representing different classical dance styles as also dance-drama groups of contemporary genre. Some of the young dancers who have earlier participated in the Sangeet Natak Akademi's and ICCR's festivals of young dancers and are emerging as soloists in their own right, have been invited directly to join the workshop. Dancers of different classical styles — Kathak, Bharatanatyam, Kuchipudi, Odissi, Manipuri, Kathakali, Mohiniattam and Chhau — as also of contemporary idiom will thus come together to have an experience which will perhaps be the first of its kind for them. Trained in their respective disciplines, they will explore together the nature and elements of dance as a universal expression of human body and mind. An opportunity to interact with the experts of contemporary American dance will, it is hoped, offer to our young artistes an insight into the American experience and thereby gain a wider perspective of the dance art.

A brief exposure of this kind may

enthuse the young participants and give them a sense of shared goals and ideals in their pursuit of creativity. For those who are already engaged in choreographic work of contemporary genre, the workshop may be of direct relevance offering possibilities of immediate application in their own work.

We are happy to have the co-operation of the Triveni Kala Sangam, New Delhi in organising the workshop.

The visit of the distinguished director and faculty members of this innovative event has been made possible by the co-operation of the Indo-US Sub Commission on Education & Culture. This project has been actively encouraged by them and could not have been realised without their support.

Workshop Faculty

CHARLES L. REINHART: Since 1969 Reinhart has been the President of the Board and Director of the internationally renowned American Dance Festival. He is also associated with several other important American and international institutions in the field of dance.

STEPHANIE REINHART, Associate Director of the American Dance Festival.

LYNDA DAVIS is on the faculty of the Florida State University and was a former feature dancer with Bella Lewitsky Dance Company. She also co-directed the Theatre Dance Trio.

BETTY JONES is director, dancer, teacher and performer of Dances We Dance Company and Jones Ludin Dance Center in Honolulu, Hawaii.

JOE NASH is a Black dance historian and coordinator of Black Dance History courses at the Alvin Ailey American Dance Theatre School.

SARA PEARSON has performed, choreographed, and taught worldwide in over 15 countries and 200 cities, and is on the faculty at New York University.

DON REDLICH is the Artistic Director/Choreographer of Don Redlich Dance Company and a faculty member of New York University's School of the Arts and Rutgers College.

SARAH STACKHOUSE is presently a member of the Annabelle Gamson Dance Solos Inc. and is on the faculty of the State University of New York College.

Indian Council for Cultural Relations
Sangeet Natak Akademi

present

भारत विश्व नृत्य समारोह
India International Dance Festival

8—25 DECEMBER 1990

SATURDAY
8

6.30 PM, SIRI FORT AUDITORIUM

Inauguration

followed by performances of *Takasago* by Kanze School of Noh, **Japan**;
Kalidasa's Ritu Samhar by Kadamb, Ahmedabad/**India**; and
Basant-Ras (Manipuri) by JN Manipur Dance Academy, Imphal/**India**

*Entry by invitation only. Admission cards available from ICCR, Azad Bhavan,
IP Estate, New Delhi and Sangeet Natak Akademi, Rabindra Bhavan, Feroze
Shah Road, New Delhi from 3rd December onwards.*

SUNDAY
9

6.30 PM, SIRI FORT AUDITORIUM

Hagoromo by Kanze School of Noh, **Japan**

MONDAY
10

6.30 PM, SHRI RAM CENTRE

Solo Dances by Vicky Larrain, Magaly Rivano
and Veronica Urzua, **Chile**

TUESDAY
11

6.30 PM, SIRI FORT AUDITORIUM

Guangdong Modern Dance
Troupe, **China**

6.30 PM, SHRI RAM CENTRE

Drone/Musical Eye by Greta
Lindholm Group, **Sweden**

WEDNESDAY
12

6.30 PM, SIRI FORT AUDITORIUM

Chang Mu Dance Company,
Republic of Korea

8.00 PM, SHRI RAM CENTRE

Antares — Danza
Contemporanea, **Mexico**

6.30 PM, KAMANI AUDITORIUM

Chhaya Purush (Dance-drama) by
Triveni Kala Sangam, Delhi/**India**

Shri Krishna Parijatam (Dance-drama)
by Kuchipudi Art Academy,
Madras/**India**

THURSDAY
13

6.30 PM, SIRI FORT AUDITORIUM

Nikolais & Murray Louis Dance,
USA

8.00 PM, SHRI RAM CENTRE

*Tilt/Double Space/The Mourning
Kiss* by Nucleodanza, **Argentina**

6.30 PM, KAMANI AUDITORIUM

Compositions in Odissi by
Kelucharan Mohapatra, Odissi
Research Centre, Bhubaneswar/
India

Tripurantak (Dance-drama) by Shri Ram
Bharatiya Kala Kendra, Delhi/**India**

FRIDAY
14

6.30 PM, SIRI FORT AUDITORIUM

Bohemian Life by Varna State
Opera Ballet, **Bulgaria**

6.30 PM, KAMANI AUDITORIUM

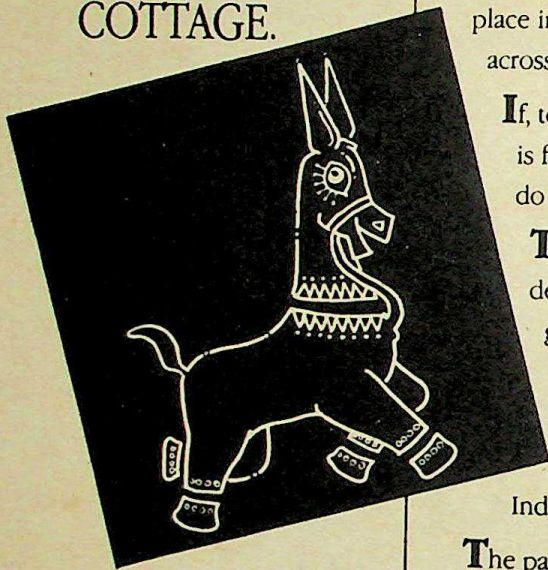
Antim Adhyay (Dance-drama)
by Bhoomika, Delhi/**India**

Aranya-Amrita (Dance-drama)
by Dancers' Guild, Calcutta/**India**

SATURDAY	15	6.30 PM, SIRI FORT AUDITORIUM Ramayana Ballet Troupe, Cambodia	6.30 PM, KAMANI AUDITORIUM <i>Tanz Atelier Sebastian</i> <i>Pranti, Austria</i>
SUNDAY	16	11.00 AM, FICCI AUDITORIUM Danza — Teatro Abelardo Gameche, Venezuela	
MONDAY	17	6.30 PM, SIRI FORT AUDITORIUM Ballet of Gyor, Hungary	6.30 PM, KAMANI AUDITORIUM <i>Ramayana ku</i> by Sardono Dance Group, Indonesia
TUESDAY	18	6.30 PM, SIRI FORT AUDITORIUM Ballet du Lac Tumba Bikoro, Zaire	6.30 PM, KAMANI AUDITORIUM Contradanza Experimental Theatre, Venezuela
WEDNESDAY	19	6.30 PM, SIRI FORT AUDITORIUM Academy for Performing Arts Dance Ensemble, Hong Kong	6.30 PM, KAMANI AUDITORIUM <i>Kathakali</i> by Margi, Trivandrum/ India
THURSDAY	20	6.30 PM, SIRI FORT AUDITORIUM Ballet Group of the Opera House of Timisoara, Romania	6.30 PM, FICCI AUDITORIUM <i>The Ring/Cassandra</i> by Small Dance Theatre, Greece
FRIDAY	21	6.30 PM, SIRI FORT AUDITORIUM Flamenco Group of Albert Portillo, Spain	6.30 PM, KAMANI AUDITORIUM <i>Prana</i> (Dance-drama) by Cultural Centre, Madras/ India <i>Aparajita</i> (Dance-drama) by Nrityashree, Baroda/ India
SATURDAY	22	6.30 PM, SIRI FORT AUDITORIUM <i>White Suite/Francheska Da</i> <i>Ramini</i> by Kiev Ballet, USSR	6.30 PM, KAMANI AUDITORIUM Dance-drama by Mamta Shankar Ballet Troupe, Calcutta/ India <i>Gati Sanchar</i> (Dance-drama) by Kathak Kendra, Delhi/ India
SUNDAY	23	3.00 & 6.30 PM, SIRI FORT AUDITORIUM <i>Swan Lake</i> by Kiev Ballet, USSR	
MONDAY	24	6.30 PM, SIRI FORT AUDITORIUM <i>Last Four Minutes</i> by The Lublin Vision and Movement Theatre, Poland	
TUESDAY	25	3.00 & 6.30 PM, SIRI FORT AUDITORIUM <i>Ghanashyam — A broken branch</i> by Pt Ravi Shankar, India	

Tickets of Rs 20, 10 and 5 will be available from Central Cottage Industries Emporium, Janpath, New Delhi from 3rd December onwards. Subject to availability, tickets will also be sold at the venue two hours before the show. Enquiries: 387246, 3319309

ETHNIC HAS ALWAYS BEEN IN AT THE COTTAGE.



(A Govt. of India Undertaking)
New Delhi — 'A' Barracks, Janpath.
Bombay — 34 Chhatrapati Shivaji
Maharaj Marg
Calcutta — 7 Jawaharlal Nehru
Road, Chowringhee.
Bangalore — 144 M.G. Road.

Over the last four decades, the Cottage has helped regenerate dying crafts and arts, given dignity and livelihood to craftspeople across India.

It has created a platform for designers interested in traditional forms and provided a steady market for their creations.

Popularised traditional crafts, and given them pride of place in Indian cities, and at glittering fashion centres across the world.

If, today, the word "ethnic" is in, and "traditional" is fashionable, the Cottage certainly has a bit to do with it.

The Cottage is exclusive, yet functional; departmentalised and air conditioned, it guarantees authenticity, quality and reliability.

A selection of choice handicrafts and handlooms from all over this vast country make it a show window of the finest Indian hands can craft.

The parent emporium at Delhi, and its branches in Bombay, Bangalore and Calcutta market furniture, furnishings, carpets and lamps.

Sarees from across the length and breadth of India.

A choice of readymades for men, women and children. A range of accessories like bags, scarves, stoles and shawls.

Toys that are delightfully different and interestingly Indian. Costume and precious jewellery in traditional styles.

And gifts in a range and quality that are probably unmatched anywhere.

The Cottage. It's the best of the subcontinent.

Brought together quite inimitably

ASP/CCE/D/90

India International Dance Festival

All India Schedule of Participating Groups from Abroad

Bombay

8 Dec. ARGENTINA & POLAND
9 Dec. ROMANIA
10 Dec. AUSTRIA
14-17 Dec. USSR
18 Dec. CAMBODIA & AUSTRALIA
19 Dec. SPAIN & INDONESIA
20 Dec. HUNGARY & SWEDEN
21 Dec. USA & VENEZUELA
22 Dec. USA

Trivandrum

11 Dec. ARGENTINA
14-15 Dec. SPAIN
25-26 Dec. USA

Madras

5-6 Dec. USA
12 Dec. SPAIN
15 Dec. CHINA
21-22 Dec. INDONESIA
25 Dec. CAMBODIA

Bangalore

12-13 Dec. POLAND
14-15 Dec. SWEDEN
16 Dec. BULGARIA
17 Dec. MEXICO
19-20 Dec. USSR

Mysore

10 Dec. POLAND
16 Dec. SWEDEN
17 Dec. BULGARIA

Jaipur

5-6 Dec. ZAIRE
8-9 Dec. GREECE
10 Dec. SOUTH KOREA
11 Dec. VENEZUELA
13 Dec. CHINA
14 Dec. MEXICO
15 Dec. INDONESIA
16 Dec. VENEZUELA
20 Dec. POLAND
21 Dec. HONG KONG
29 Dec. CAMBODIA

Calcutta

8-11 Dec. USSR
12-13 Dec. ROMANIA
14-15 Dec. HUNGARY
16 Dec. ZAIRE
17-18 Dec. USA
19 Dec. CHINA
20 Dec. CAMBODIA
21 Dec. AUSTRIA
22 Dec. BULGARIA

Haridwar

17 Dec. POLAND
18 Dec. GREECE
20 Dec. VENEZUELA

